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VOL. 61

No. 1

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

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PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

632 Sherman St., Chicago, U. S. A.

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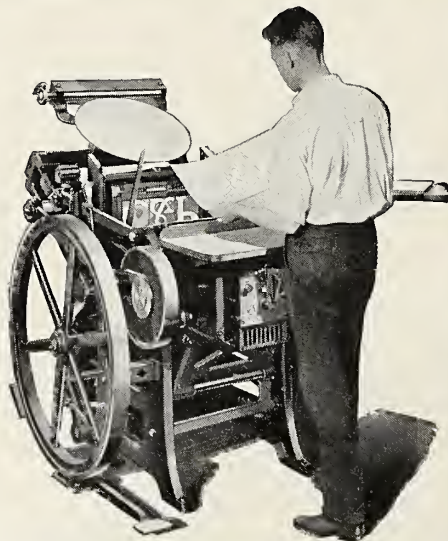
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HARRY HILLMAN, Editor

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And the fifth reason is— but let me repeat:—

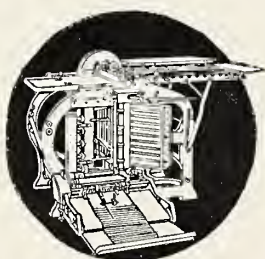


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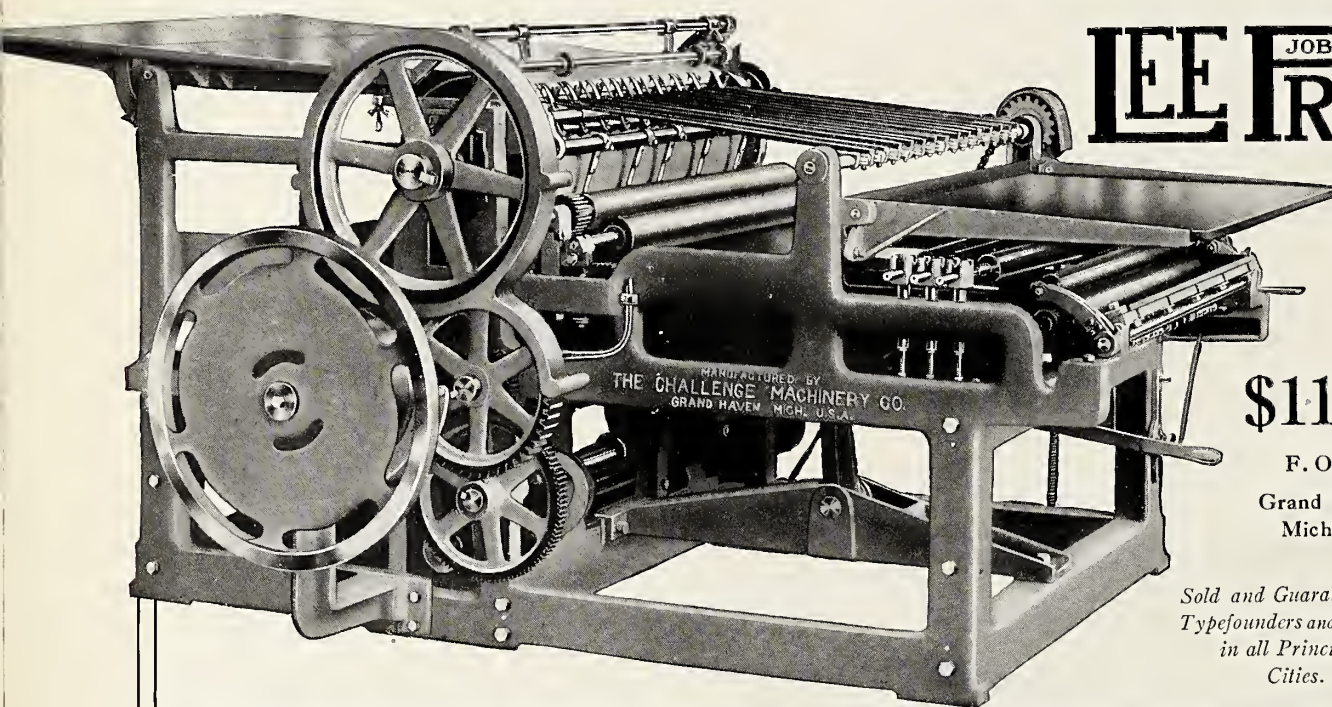
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VOL. 61, No. 4

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HARRY HILLMAN, EDITOR

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7	8	9	10	11	12	13		
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Printers & Publishers Paper Co. Detroit, Mich.
Central Michigan Paper Co. Grand Rapids, Mich.
Mutual Paper Co. Seattle, Wash.
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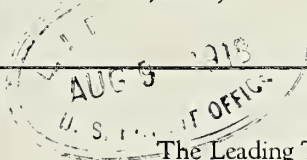
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VOL. 61, No. 5

AUGUST, 1918



The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

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The Service Phase



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Mississippi Valley Paper Co.	St. Louis, Mo.		New York City
Southwestern Paper Co.	Dallas, Tex.	National Paper & Type Co.	Havana, Cuba
Southwestern Paper Co.	Houston, Tex.	National Paper & Type Co.	Buenos Aires, Argentine Republic
Pacific Coast Paper Co.	San Francisco, Cal.	National Paper & Type Co., Mexico City,	Mexico
Sierra Paper Co.	Los Angeles, Cal.	National Paper & Type Co.	Monterey, Mexico
Printers & Publishers Paper Co.,	Detroit, Mich.	National Paper & Type Co.,	
Central Michigan Paper Co.			Guadalajara, Mexico
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SEPTEMBER, 1918

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, Editor

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Warren's Lustro is recommended for broadsides, catalogs and circulars where fine printing results and good wearing qualities are essential.

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Sierra Paper Co.	Los Angeles, Cal.	National Paper & Type Co.	Monterey, Mexico
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Mutual Paper Co.	Seattle, Wash.	National Paper & Type Co.	Lima, Peru
Commercial Paper and Card Co., New York City			

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The INLAND PRINTER

*The Leading Trade Journal of the World
in the Printing and Allied Industries*

Vol. 61

APRIL, 1918

No. 1

THE KIND OF SERVICE EXPECTED OF THE PRINTER

By MYRON B. STEWART

THE kind of printing service an advertising agency is justified in expecting, and the limit of service which the printer is reasonably able to extend, is a topic which has often been both cussed and discussed. Undeniably there is a lot of needless friction existing between advertising agencies and the printers they employ. This friction, as I see it, probably results more from a lack of understanding than from any other source. The printer may start out with one premise concerning the work involved — and the agency with an entirely different premise, all of which results in needless revision of proof. This, in turn, results in fees for author's corrections, and there's where the rub comes. The agency, in reviewing the bill, feels that the charges for author's corrections are out of all reason — that the printer should absorb most, if not all, of the charges, simply because the printer did not do the job right in the first place.

Mr. Printer then objects. He falls back on the fact that the instructions were not definite enough, and that, with the material handed him by the agency, he has done as much as any printer would or could be expected to do.

No sane business man objects to carrying out definite written instructions. On the contrary, almost every one prefers them written, for then there is no chance to go off on a tangent — providing, of course, that the directions are as comprehensive as they should be. It is to be taken for granted, therefore, that printers universally enjoy receiving thorough-going, definite, written instructions covering work they are directed to carry out.

Right here the problem arises as to how far the advertising agency is warranted in going into details in the form of written instructions. The printer may feel that every harrowing item should be amply covered, but, personally, I think there is a point in the curve beyond which no agency should go into details. Obviously, it will never be possible to determine accurately where that point in the curve lies, but it can be closely approximated. There is this to be said, that the better the printer the shorter the curve — which is simply another way of saying that there are more curves to some printers than others!

Every printer should have a practical man who can be detailed to leave the shop on short notice to receive either written or oral instructions relating to the jobs released by an advertising agency. This man may, of course, be

one of the salesmen whose entire time is spent outside the shop. In any event, he should be a man equipped with enough practical knowledge to be of real help should any suggestions be necessary in order to save time or money in carrying out the requisitions of the agency. This representative can then make any necessary notes to amplify possible shortcomings in the written instructions.

An agency of any consequence has enough work going through to warrant the printer in having an experienced man whose one big job would be to attend to the needs of the agency. This may require one or more personal calls a day—or it may be only every other day. The point is, the agency needs and wants some one individual who acts as the official “go-between” for the printer. When the agency can deal with such a representative there should be no occasion for misunderstanding instructions, because it should be his duty to acquire a clear conception of just what the agency wants, and under no circumstances should he return to his shop until he has a perfect understanding of exactly what has to be done and when. With this intimate contact there will be a minimum of corrections necessary on the first proof submitted, unless, of course, the agency elects to change the original plan.

No such representative should attempt to bite off more than he can chew. By that I mean that he should not endeavor to look after the details of too many customers, for in that event the quality of his service must suffer. Unless he is a most unusual individual, there is only a certain amount of work he can attend to with any degree of accuracy. It would be much better, therefore, were the printer to see to it that no outside man is burdened with more duties than he can efficiently and thoroughly handle. Furthermore, if he has too many things to attend to, he will not be available when the agency—or other customers—gives the signal of distress and wants him to call at once.

I take issue with the many printers who feel that the agency should specify all sorts of details either on the copy or layout—or both.

I think that the layout should clearly indicate what sort of effect is desired. Many of the details, however, should be attended to by the printer. That is his business. He ought, indeed, to pride himself for being so relied upon. And here is where the value of an intelligent representative is made manifest. It might be well to state here that no agency—or any other buyer of printing—would ever want to deal with any house that might be termed a one-man institution. That is, the representative must be backed up in the shop by craftsmen who are capable of turning out consistently good work, and doing it in a hurry when speed is an all-important factor.

It is certainly gratifying to be able to deal with a printing-house in which you have implicit faith—the kind you know will deliver just the thing you are after. When you turn work over to such an institution you realize that you can forget all about the thing and need not worry a single moment over the way the finished job will appear.

Now, to get back to instructions. I feel that in all fairness to the printer he deserves to receive rather well prepared layouts and dummies. In all the more highly developed agencies I am sure that layouts and dummies are prepared either by or under the competent direction of an artist or art director. Accordingly, the printer should have no trouble in being able to interpret the effect desired. If the agency has gone so far as to designate the size and font of type that is to be used, then surely it is the duty of the printer to check up the agency and at least make diplomatic suggestions, if suggestions are in order. Then if the agency disregards the printer's recommendation, the printer's skirts are clear. I have little respect for the printer who does not check up such matters or who hesitates in expressing his ideas. The printer's service should be just as constructive as he knows how to make it, and any printer who doesn't have the gumption to point out errors on the part of the buyer has little place in an involved business such as printing. There are fields of endeavor where muscle is more important than

brains. If it is actually necessary for the agency to specify every little dinky distressing detail, then all the printing-house needs in the composing-room is a group of apprentices rather than expert compositors.

I'm sure it is not unreasonable to expect the printer to be equipped with a planning department — or call it by any name you please — to review instructions on the copy and layout supplied by the agency. Obviously, it is from this department that the diplomatic suggestions, referred to in the paragraph above, would emanate. Every time the printer offers a good idea he goes up a notch in the estimation of the agency staff because he clearly demonstrates that *he knows*.

Among other functions, the planning department should — as the very name implies — plan all the steps in the routine of every individual job in the shop. It strikes me that such a department would actually be a paying proposition because then the compositors need not spend any of their valuable time fiddling around fussing over details. Just how elaborate the department should be is, of course, a point that each individual printer must determine for himself. If the printer is equipped with a well-organized planning department, he is then in a position to offer worth-while suggestions to *all* his customers, as well as to any individual house, such as an advertising agency. It seems almost trite to say that the printer, or his planning department, if you please, should be thoroughly versed in all the allied fields of engraving, electrotyping and paper stocks.

Good service on the part of the printer consists of more than merely setting up the text in well-balanced form and in the proper font of type. One very important thing is that of sending proofs at the promised or specified hour. If there's one thing more provoking than another, it is the conspicuous absence of proof when I have patiently waited for it an hour or more after the scheduled time. I try to dovetail the duties associated with my desk and, obviously, the non-arrival of proofs upsets the whole routine. The printer knows that the proof is supposed to be delivered at a

certain hour, and if he realizes as this hour approaches that it will be impossible to make delivery on time, then he should see to it that the customer is so notified. It naturally follows that the earlier such news is transmitted, the more the customer will appreciate it, because it enables him to readjust his plans accordingly.

The first proof sent is sometimes incomplete owing to the lack of a cut. Or perhaps some individual cut, such as a trade-mark, is the wrong size. The printer whose service is really worth while and complete will notify the customer of such shortcomings at an early hour, and either obtain the authorization to order a new cut himself, or arrange to get one the right size from the agency's office, providing the agency has a complete file of cuts. True, this sort of service involves an endless amount of detail, but *service* these days is the great big factor, not only in cementing existing relations, but also in acquiring new accounts. All of us realize, too, that the man who does just a little bit more than is actually required of him is the one who gets ahead the fastest, and who, incidentally, is earliest recognized as a leader. A printer of this character is usually one who has contributed much to the profession of printing.

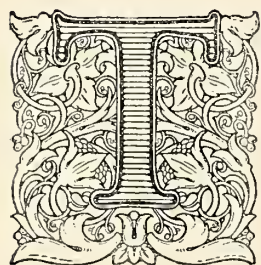
Service of the best type means consistent service. It is not enough to spurt now and then, and this statement refers particularly to the *quality* of the work. Any one who is human is charitable enough to realize that a slip-up may occur in the routine of getting the job ready for the final O.K., but there is no excuse that is acceptable for poor quality in the finished job. The printer who permits mediocre work to leave his premises can not complain if he is requested to shoulder the entire responsibility; and certainly any printer who can not turn out good work consistently deserves but little respect. If he has a force of first-class workmen and is equipped with good machinery, then the fault must lie directly in the policy of the management itself, for good work can not be produced in a "get-it-out-any-way-so-long-as-you-get-it-out" atmosphere.

An advertising agency should be accorded the heartiest coöperation the printer can extend. If the printer feels that he must grumble, then he ought to sidestep entirely the work of the agency, for without a unity of effort no printed matter will be effective,

whether it be "ad" set-ups, booklets or miscellaneous work. Both the agency and printer must ever bear in mind that the client whom the agency represents is the one who completes the trinity of interest, and is the one who is entitled to the best efforts we can put forth.

COSTS OF BINDERY OPERATIONS—ROUND-HOLE PUNCHING

No. 4.—By R. T. PORTE



HE advent of loose leaves and binders has created a revolution in bindery work, and almost put the blank-book section of the business out of existence.

The production of blank-books is not the important part of the industry it used to be, and each year sees a gradual reduction. Loose-leaf systems for nearly every kind of records are used more and more, and the bound book is being used less and less.

Not many years ago, the punching of sheets of paper was very uncommon, but today in almost any bindery it is a very big item, and a large amount of work of this class is done.

Punching is usually in two classifications, round-hole and slotted-hole, sometimes called keyhole. This article will take up the first only, the second will be treated in the next article.

With all the great quantities of punching done I have had considerable difficulty in getting reliable records and price-lists for this class of work. Many records gave what were supposed to be costs per thousand holes, the usual old-fashioned method, but this was as unreliable as other statistics I have examined.

Where paper is handled and jogged there must be something to cover this cost, and if it costs money to handle the paper, this item should be added in some place. A flat rate for punching without taking into consideration

the handling of the paper will not give uniform results nor check out right in comparison with cost records.

Again, I found that it costs less to punch small sheets than large ones; also that the cost will vary on different grades of paper, and that booklets and catalogues present new problems in cost. After most carefully figuring out the different results, tables covering three general sizes of paper and three weights of paper were found necessary. The mass of figuring at first was appalling. I had thought one table would be enough, but careful going into the matter soon showed that one table was worse than none at all.

In addition to the nine divisions named above, results showed that one hole in a sheet was much easier to punch than two holes, although both holes were punched at the same time, and the more holes the greater the cost, but there was nothing like any set sum for a thousand holes.

The tables cover only work done by foot and power punching-machines, and not for drills. I think that work done by the drills will not be much cheaper than that done by punches, but the drills have many advantages which make them worth while to the bindery that has a great amount of round-hole punching to do.

Small Sheets.

The greater quantity of sheets punched with round holes are those about 9 by 14 and under, or one-quarter sheets of folio, royal or double cap. They are used mostly in ring binders.

NOTE.—This is the fourth of a series of twelve articles, with tables, on the cost of bindery work. Copyright, 1918, by R. T. Porte.

Sheets of this size are also punched with round holes for filing purposes, and sometimes hand-bills are punched for hanging on nails, and cards are punched in the corner for stringing.

Sheets.	Grade 1				Grade 2				Grade 3			
	*1	2	3	4 or 6	*1	2	3 or 4		*1	2	3 or 4	
250	.25	.30	.35	.40	.30	.35	.45		.35	.40	.50	
500	.30	.35	.40	.45	.35	.40	.50		.40	.45	.60	
1m	.35	.40	.45	.50	.40	.45	.55		.45	.50	.70	
2m	.45	.50	.60	.65	.50	.60	.75		.60	.65	.90	
3m	.55	.60	.75	.80	.60	.75	.95		.75	.80	1.10	
4m	.65	.70	.90	.90	.70	.90	1.15		.90	.95	1.30	
5m	.75	.80	1.00	1.00	.80	1.00	1.35		1.00	1.10	1.50	
6m	.80	.90	1.10	1.10	.90	1.10	1.50		1.10	1.25	1.65	
7m	.85	1.00	1.20	1.20	1.00	1.20	1.65		1.20	1.45	1.80	
8m	.90	1.10	1.30	1.30	1.10	1.30	1.80		1.30	1.55	1.95	
9m	.95	1.20	1.40	1.40	1.20	1.40	1.90		1.40	1.65	2.10	
10m	1.00	1.25	1.50	1.50	1.25	1.50	2.00		1.50	1.75	2.25	
15m	1.40	1.75	2.10	2.20	1.75	2.20	2.90		2.15	2.55	3.25	
20m	1.80	2.25	2.70	2.90	2.25	2.90	3.80		2.80	3.35	4.25	
25m	2.20	2.75	3.30	3.60	2.75	3.60	4.70		3.45	4.15	5.25	
30m	2.60	3.25	3.90	4.30	3.25	4.30	5.60		4.10	4.95	6.25	
35m	3.00	3.75	4.50	5.00	3.75	5.00	6.50		4.70	5.75	7.25	
40m	3.40	4.25	5.00	5.60	4.25	5.70	7.40		5.30	6.55	8.25	
45m	3.80	4.75	5.50	6.20	4.75	6.40	8.30		5.90	7.35	9.25	
50m	4.20	5.25	6.00	6.80	5.25	7.10	9.20		6.50	8.15	10.25	
75m	5.85	7.50	8.50	9.50	7.50	10.60	13.60		9.50	12.10	15.25	
100m	7.50	10.00	11.00	12.00	10.00	14.00	18.00		12.50	16.00	20.00	

TABLE No. 13.—Cost of Round-Hole Punching.

Sheets $8\frac{1}{2}$ by 11, $9\frac{1}{2}$ by 12, $8\frac{1}{2}$ by 14, or less. Grade 1—Light weight papers, Substance No. 24 or less. Grade 2—Ledger weight papers, Substance No. 40 or less. Grade 3—Medium weight cardboards.

*Figures indicate holes to the sheet.

To cover this class of work, Table No. 13 has been compiled, and will probably give a cost price on half the round-hole punching done by the average bindery. The table is divided into three grades, with three or four sets of prices to cover each grade. The grades are arranged according to the thickness or weight of the paper to be punched. Once again the new method of using substance numbers for designating the weights of paper shows its usefulness, as it makes it much easier to show the various weights of paper covered by the scales.

Grade 1 is for all the lighter weights of paper from No. 24 down — or papers equivalent to 24-pound folio, or less. This grade covers the papers that are most generally used for work that is to be punched, and will come into more general use than the others, but should not be used where it does not apply.

Grade 2 covers what is generally known as ledger weight papers, or those heavier than 24-pound folio, and not over Substance No. 40.

Grade 3 covers all the ordinary weights of cardboard but does not cover heavy cardboards or binders' boards. Sheets of extra heavy board

of this size should take the prices given under Grade No. 3 in Table 14. These are none too high for heavy cardboards as only a few sheets can be punched at a time.

A charge for setting the machine is made all the way through the scales. Those who keep their machines set all the time may find the scales a little high, but they are very few, and the average condition is the one from which I have figured the prices.

Like all the scales that will be presented in this series, this one was carefully checked and compared with many records of costs and price-lists gotten out in various parts of the country, and is believed to be a fair average of cost.

Medium Sheets.

A separate set of prices must be made for sheets a little larger than quarter sheets, as it was found that it costs more to handle them, and the average punching of these sheets is harder in every way.

The scales are divided into three grades as are the scales for the smaller sheets, and each takes the same classification as to paper, except

Sheets.	Grade 1				Grade 2				Grade 3			
	*1	2	3	4 or 6	*1	2	3 or 4		*1	2	3 or 4	
250	.40	.50	.60	.70	.50	.60	.80		.60	.70	.90	
500	.45	.55	.65	.75	.55	.65	.90		.65	.80	1.10	
1m	.50	.60	.70	.80	.60	.75	1.00		.75	.90	1.25	
2m	.60	.70	.80	.95	.70	.90	1.15		.90	1.10	1.45	
3m	.70	.80	.90	1.05	.80	1.05	1.30		1.05	1.30	1.65	
4m	.80	.90	1.00	1.15	.90	1.15	1.45		1.20	1.50	1.85	
5m	.90	1.00	1.10	1.25	1.00	1.25	1.60		1.35	1.70	2.05	
6m	1.00	1.10	1.20	1.35	1.10	1.35	1.75		1.50	1.90	2.25	
7m	1.10	1.20	1.30	1.45	1.20	1.45	1.85		1.65	2.05	2.45	
8m	1.15	1.30	1.40	1.55	1.30	1.55	1.95		1.80	2.20	2.65	
9m	1.20	1.40	1.50	1.65	1.40	1.65	2.15		1.90	2.35	2.85	
10m	1.25	1.50	1.60	1.75	1.50	1.75	2.25		2.00	2.50	3.00	
15m	1.75	2.15	2.35	2.55	2.15	2.55	3.20		2.85	3.50	4.25	
20m	2.25	2.80	3.05	3.35	2.80	3.35	4.10		3.70	4.50	5.50	
25m	2.75	3.45	3.75	4.15	3.45	4.15	5.00		4.50	5.50	6.75	
30m	3.25	4.10	4.45	4.95	4.10	4.95	5.90		5.30	6.50	8.00	
35m	3.75	4.70	5.15	5.75	4.70	5.75	6.80		6.10	7.50	9.25	
40m	4.25	5.30	5.85	6.50	5.30	6.50	7.70		6.90	8.50	10.50	
45m	4.75	5.90	6.55	7.25	5.90	7.25	8.60		7.70	9.50	11.75	
50m	5.25	6.50	7.25	8.00	6.50	8.00	9.50		8.50	10.50	13.00	
75m	7.75	9.50	10.75	11.75	9.50	11.75	13.75		12.25	15.25	19.00	
100m	10.00	12.50	14.00	15.50	12.50	15.50	18.50		16.00	20.00	25.00	

TABLE No. 14.—Cost of Round-Hole Punching.

Sheets 11 by 17, 14 by 17, 12 by 19 or less. Grade 1—Light weight papers, Substance No. 24 or less. Grade 2—Ledger weight papers, Substance No. 40 or less. Grade 3—Medium weight cardboards.

*Figures indicate holes to the sheet.

Grade 3, which takes heavy cardboards that would fall within the scope of Table 13.

Table 14 applies to half sheets of folio, royal or double cap, or less, and the same general principles that govern the former table also apply to this table.

Heavy cardboard within the size of this table should take the prices of Grade 3 in Table 15.

These scales, also, have been carefully checked and compared with records of cost and price-lists, and are believed to be a fair average of cost.

Large Sheets.

While the former tables cover the majority of sizes that the bindery will be called upon to punch, yet there are times when full size sheets

Sheets.	Grade 1				Grade 2			Grade 3		
	*1	2	3	4 or 6	*1	2	3 or 4	*1	2	3 or 4
250	.50	.60	.70	.80	.65	.80	.90	.80	.95	1.10
500	.55	.65	.80	.90	.70	.90	1.10	.90	1.15	1.35
1m	.60	.75	.90	1.00	.75	1.00	1.20	1.00	1.35	1.60
2m	.70	.90	1.05	1.15	.90	1.15	1.35	1.15	1.55	1.85
3m	.80	1.05	1.20	1.30	1.05	1.30	1.50	1.30	1.75	2.10
4m	.90	1.20	1.35	1.45	1.20	1.45	1.65	1.45	1.95	2.30
5m	1.00	1.30	1.50	1.60	1.30	1.60	1.80	1.60	2.15	2.50
6m	1.10	1.40	1.60	1.75	1.40	1.75	1.95	1.75	2.30	2.70
7m	1.20	1.50	1.70	1.85	1.50	1.90	2.10	1.90	2.45	2.90
8m	1.30	1.60	1.80	1.95	1.60	2.00	2.20	2.00	2.60	3.10
9m	1.40	1.70	1.90	2.05	1.70	2.10	2.30	2.10	2.75	3.30
10m	1.50	1.80	2.00	2.15	1.80	2.20	2.40	2.20	2.85	3.50
15m	2.15	2.60	2.95	3.20	2.60	3.15	3.50	3.15	4.10	4.90
20m	2.80	3.40	3.90	4.25	3.40	4.10	4.60	4.10	5.30	6.30
25m	3.45	4.20	4.85	5.30	4.20	5.05	5.70	5.05	6.50	7.70
30m	4.10	5.00	5.80	6.35	5.00	6.00	6.80	6.00	7.70	9.10
35m	4.70	5.75	6.75	7.40	5.75	6.95	7.85	6.95	8.90	10.50
40m	5.30	6.50	7.70	8.45	6.50	7.90	8.90	7.90	10.10	11.90
45m	5.90	7.25	8.60	9.50	7.25	8.80	9.95	8.80	11.30	13.20
50m	6.50	8.00	9.50	10.50	8.00	9.75	11.00	9.75	12.50	14.50
75m	9.50	11.75	13.75	15.25	11.50	14.00	15.50	14.50	18.25	21.25
100m	12.50	15.50	18.00	20.00	15.00	18.00	20.00	19.00	24.00	28.00

TABLE No. 15.—Cost of Round-Hole Punching.

Sheets 19 by 24, 17 by 28, 17 by 22 or less. Grade 1—Light weight papers, Substance No. 24 or less. Grade 2—Ledger weight papers, Substance No. 40 or less. Grade 3—Medium weight cardboards.

*Figures indicate holes to the sheet.

of folio, royal or double cap will have to be punched with round holes. In that case, the scales are too low, as it has been found that large sheets cost more to punch than the smaller ones, and Table 15 will cover these sizes.

A great deal of work, especially in the larger quantities, is punched two or more on, and in the full sheets. This may be all right in some cases, but if close register punching is to be done, it is not advisable.

Where sheets are to be punched two on and afterwards cut in two, care must be taken in getting the right quantity. For example: Five thousand sheets are to be punched with four holes at each side of the sheet. In this case, double the quantity of sheets should be figured, as the sheets go through the machine twice, or are the equivalent of ten thousand sheets. Taking Grade 1, the price would be \$2.15, as against \$1.60 for five thousand sheets.

It will be noticed that the price for single-hole punching is much lower than where more than one hole is used. Usually where one hole only is used there is no call for close register, as the hole can be punched somewhere within a certain space, whereas if there are two or more holes the sheets have to be lined up for register. Also, single-hole punching-machines can be used, which will handle the work faster than machines using two or more punch members, and more sheets can be put in the machine at a time.

All the scales call for four or more punch members to be used at the same time in the larger quantities, but in the small quantities two punching members may be used and the sheets run through the machine twice to make four holes. This also applies to six holes, using three heads.

These scales, also, have been carefully checked and compared with records of cost, and are believed to be a fair average of cost.

Pamphlets and Catalogues.

Where a round hole is punched in the corner of a pamphlet or catalogue, either for stringing

S. & S. C.—Basis 25 by 38—60 pounds or less.

No. Books.	No. Pages in Book.									
	16	32	48	64	80	96	112	144	176	208
250	.50	.70	.90	1.05	1.20	1.35	1.50	1.90	2.30	2.60
500	.60	.85	1.05	1.25	1.45	1.65	1.85	2.25	2.65	3.00
1m	.70	.95	1.20	1.45	1.70	1.95	2.20	2.60	3.00	3.40
2m	1.25	1.75	2.20	2.65	3.10	3.55	3.90	4.80	5.65	6.60
3m	1.80	2.45	3.15	3.80	4.40	5.00	5.60	7.00	8.30	9.70
4m	2.30	3.15	4.00	4.80	5.60	6.40	7.20	9.10	10.95	12.80
5m	2.80	3.80	4.80	5.80	6.80	7.80	8.80	11.20	13.60	15.90
10m	5.30	7.25	9.20	11.10	13.00	14.90	16.80	21.60	26.40	31.20
15m	9.95	10.85	13.75	16.65	19.50	22.35	25.20	32.40	39.60	46.80
25m	11.90	16.25	20.60	24.90	29.20	33.50	37.80	48.60	59.40	78.00

Enameled or Bulky Papers—Basis 25 by 38—120 pounds or less.

	.70	.95	1.20	1.45	1.70	1.90	2.10	2.50	2.90	3.30
250	.70	.95	1.20	1.45	1.70	1.90	2.10	2.50	2.90	3.30
500	.80	1.10	1.40	1.70	1.95	2.20	2.45	2.90	3.35	3.75
1m	.90	1.25	1.60	1.90	2.20	2.50	2.80	3.30	3.80	4.20
2m	1.55	2.15	2.70	3.25	3.80	4.35	4.90	5.90	6.90	7.80
3m	2.20	3.00	3.80	4.60	5.40	6.20	7.00	8.50	10.00	11.40
4m	2.80	3.85	4.90	5.95	6.00	7.05	9.10	11.10	13.10	15.00
5m	3.40	4.70	6.00	7.30	8.60	9.90	11.20	13.70	16.20	18.60
10m	6.60	9.00	11.40	13.80	16.20	18.60	21.00	26.00	31.00	36.00
15m	9.80	13.45	17.10	20.70	24.30	27.90	31.50	39.00	46.50	54.00
25m	14.75	20.20	25.65	31.05	36.45	41.85	47.25	58.50	69.75	81.00

TABLE No. 16.—Cost of Punching Pamphlets or Catalogues.

or for other purposes, Table No. 16 will cover this class of work.

The scales are graduated according to the number of pages in the book for the reason

that as the thickness increases the number that can be put under the punch decreases, and, therefore, the work is slower.

The various grades of paper make some difference, as enameled book-paper and bulky papers are harder to punch, take longer, and hence cost just that much more.

The scales cover both these classifications as to papers in the books, and also books up to two hundred and eight pages. It has not been found advisable to punch books having a much larger number of pages with ordinary punches—the use of drill punches is recommended for the larger books.

Only one hole is figured, as very rarely is there a call for more, but if two holes are called for, it has been found that taking the next higher set of scales will cover the cost. For example: A 32-page pamphlet with two holes will cost the same as a 48-page pamphlet with only one hole. By remembering this, the estimator will be very close to his records of cost when the job is completed.

The punching of small programs, folders, menus and the like can be figured from the scales, applying the rule as given above for more than one hole. As these are usually less than sixteen pages, yet have two or more holes, they should come under the 32-page scales, but in the S. & S. C. grade of paper. The scales for enameled paper are too high.

With the complete scales given for the various sizes of paper, and the various grades, there should be no difficulty in figuring the cost of round-hole punching on any kind of a job that enters the average bindery or printing-office.

Punching is more of a job than is usually considered, and these scales will cover the cost of doing the work right, and in a manner satisfactory to a customer. Punching is usually the last thing done on a job, and should be done right. Any attempt to save time here may mean a big waste on the entire job.

These scales, also, have been carefully checked and compared with records of cost, and are believed to be a fair average of cost.



THE invention of printing added a new element of power to the race. From that hour the brain and not the arm, the thinker and not the soldier, books and not kings, were to rule the world; and weapons, forged in the mind, keen-edged and brighter than the sunbeam, were to supplant the sword and the battle-ax.

E. P. WHIPPLE.



Printer to St. Peter—"Thank you, but can't you give me an old font of type and a hand-press? I'd like to raise just a little h—l."

Cartoon by John T. Nolf, ex-printer.

ORTHOGRAPHY OF ENGLISH WORDS

By F. HORACE TEALL



ANY one who desires complete historical information of the development of English spelling will have to gather it piecemeal, for no such work has been published. Professor T. R. Lounsbury wrote a partial history on the subject in various essays, afterward collected and amplified in his book "English Spelling and Spelling Reform," but his purpose was solely to prove a need for reform. He left many curious details untouched — and no wonder. We should have been rather astounded had he been able to cover the subject much more fully. He is mentioned here because he was the latest real historian who has made such a book.

The most scholarly work about words, of the kind which may be classed as verbal criticism, is Greenough and Kittredge's "Words and Their Ways in English Speech." Of course its title indicates that it deals with spoken words primarily, but words have to be written also, and so "speech" must mean language, not merely speaking. Written words are representatives of spoken words, by means of forms; and one of the most wayward ways of words is the assumption of different spellings. In this book nothing is said of spelling and its vagaries.

Undoubtedly the one phase of practical interest today in regard to orthography is that of present usage, with reference to the making of printed matter. Present usage is not what it should be for the best practical result — namely, such that for every word in the language one spelling be recognized as right by everybody, and every other form be considered wrong. Just that condition, fortunately, now exists in the case of the vast majority of English words. But there are conflicts in usage in a large number of words, not nearly all of a systematic nature. Of such variations the

largest collection is given in the first edition of the Funk & Wagnalls Standard Dictionary, called "Disputed Spellings." In that list are about a thousand words, and it was incomplete when made and is much more so now.

Why do we not all spell every word the same way? Because we are not all alike mentally. Differences existed much more among our forefathers than they do with us, and we are practically unable to reach complete agreement because we are at odds in our ways of reasoning. An illuminating example suggests itself from a personal experience. When I was employed on the Standard Dictionary a close friend saw a list of spellings made by Dr. Francis A. March, as he decided questions of spelling for the dictionary. The noun practise was one. My friend asked me to protest, as no one had ever used *s* in the noun; he was urgent and indignant. But the next day he retracted; the obnoxious spelling had been used, although practically everybody had forgotten it.

This is offered as showing the strength of the common feeling in favor of what has been long established in universal use. Possibly a story told by Theodore L. De Vinne in "Correct Composition" will enforce this better: "Some years ago a Richmond editor sharply rebuked a proofreader: 'Why do you strike out of my proof the *u* in honour and the *k* in musick, when I plainly wrote them in my copy?' The reader replied that he had been taught to follow the spelling of Webster, and had found it acceptable elsewhere. 'Webster!' shrieked the angered editor. 'Never let me hear that name as an authority. Webster may spell to suit a Yankee trader, but not a Virginia gentleman. Be pleased to follow my copy and Doctor Johnson's dictionary. Let us hear no more of Webster!'"

This "Virginia gentleman" was evidently unaware that the world had even then forgotten that Johnson had been a sort of literary demigod, and no longer used certain spellings

simply because he had done so. It had been ascertained that he knew little of systematic spelling, and his old-time vogue had almost died. Johnson never actually knew any real system of orthography.

Webster was the next man after Johnson to secure a wide vogue as an authority on spelling, but it was entirely in America. He made his dictionary distinctively American, and introduced many new spellings that did not attain currency even in the United States. They were dropped from his dictionary soon after his death with the exception of a few that became known as American and have been kept in preference by other American dictionaries. Webster's spelling-book was sold by the millions, yet even now many of his innovations are rejected by nearly all British and many American people. These people still believe in travelling and in going to the theatre and in having programmes, not in traveling and going to the theater and having programs.

It was the spelling given in editions edited by C. A. Goodrich, Webster's son-in-law, after Webster's death, and especially that in the edition of 1864, edited by Noah Porter, that was known most widely as Webster spelling. The edition of 1890 made many changes, and that of 1909 many more; so that much of what was known as Webster spelling for many years is not now acknowledged as such by the editors and publishers of the dictionary. Later American dictionaries have the long-known Webster spellings, with an occasional difference chosen by W. D. Whitney for the Century and F. A. March for the Standard. In each case the words are all spelled as dictated by one man, and some personal whims appear.

Professor Lounsbury says: "There is no one subject upon which men, whether presumably or really intelligent, are in a state of more hopeless, helpless ignorance than upon that of the nature and history of English orthography. No serious student of it can read the articles which appear in newspapers, the communications sent to them, or the elaborate essays found in periodicals, without being struck by the more than Egyptian darkness which prevails."

This, of course, refers to knowledge of the ways of words in English spelling, particularly as bearing on the question of spelling-reform. It is not an assertion of ignorance of how to spell, but only of why we spell as we do and of reason for continuing to do so. Little doubt need be felt about why we spell as we do, though we may not know why our spellings were chosen by those whom we follow.

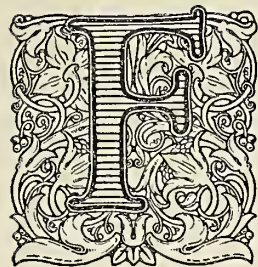
Even the most adept philologist, while he probably would be able to reason beyond the bare fact, really uses his preferred spelling because it is preferred in a certain dictionary, which means, of course, that it is some one man's choice. English-speaking people are thus divided into classes: The British are nearly unanimous in their system and do not consult the dictionary much; of Americans many use British spelling, and the others follow Webster, Worcester, Century, or Standard, and rest entirely on what is found in the dictionary chosen, although occasionally personal whim asserts itself.

Roughly, this is the only practicable conclusion possible, and those who work for others must conform to the wishes of those who are entitled to dictate.

HE THAT IS OF OPINION MONEY WILL DO
EVERYTHING MAY WELL BE SUSPECTED
OF DOING EVERYTHING FOR MONEY.—FRANKLIN.

THE MACHINE AND ITS OVERHEAD*

By ALLEN E. MCGOWAN



OUR years of practical experience in the operation of a high-priced composing-machine in a small-town field have taught us that the big cost items in the operation of such a machine differ from those that are incurred in the operation of a high-priced automobile, or the responsibilities taken on when getting married, in both of which instances those who have tried it and speak with authority tell us that "it isn't the original cost, but the up-keep" that eats up the funds, for in the operation of this machine and in determining the cost of the finished product to us we find that the greatest factor is the original investment. Our operating-charge accounts are less than half of the cost of the finished product; our bill for repairs has been light, while the fact that the machine and its equipment as it stands in our office today represents an investment of approximately \$3,700, the interest on which alone amounts to more than a dollar a day for every working day in the year, and the fact that because it is invested in machinery its value is depreciating whether its efficiency is or not, and that we must protect it against fire, tornado and the I. W. W.'s and make ourselves safe with it under the employer's liability law — these things centered around the original investment make for the high cost in operating a composing-machine.

In fact, it is Old Man Overhead that determines what it will be, and when it comes to determining prices in every department of a printing establishment, he is much more effective than the Federal Trade Commission. He demands attention and will have it if the printer-publisher does not wish to furnish business for some other printer-publisher by having legal publications for the bankruptcy court.

Our Model 5 machine, listed in 1914 at \$2,600, placed in our shop in shape to produce the work we wished of it, called for the following added investment:

Foundation for machine.....	\$ 18.00
Freight and drayage.....	60.00
Two extra magazines.....	200.00
Extra matrices.....	229.60
Border blocks.....	6.50
Metal.....	297.50
Liners and ejectors.....	61.00
Table, galleys, metal-boxes.....	42.00
Tools.....	15.11
Chair.....	4.75
Pressure tank.....	16.75
Motor and wiring.....	85.00

Total investment in department \$3,636.21

In three years we have operated the machine in single, double and triple shifts for some periods, and on some days it remained idle. This depended upon the work at hand. The total number of hours spent on the machine in that time was 8,376.5, or equal to nine hours a day for every working day for three years. The total wage cost was \$2,811.80, or nearly 33 cents an hour, which if paid on straight time to one man would be \$18 a week.

Of the total hours spent on the machine, 6,448.7 hours were chargeable or actually productive hours, while 1,927.8 hours were non-chargeable or spent in correcting proofs and fixing or oiling the machine. Thus, three out of every nine hours were unproductive.

In the three years the machine has set type-matter which, if figured in eight-point, would approximate 30,000,000 ems. Of this amount, 25,000,000 were set for our newspaper and jobwork, and 5,000,000 for trade composition. This, measured in twenty-inch columns, would average nearly one galley an hour for every chargeable hour. This record would be remarkable were it really all set in eight-point, single-column straight matter, but I have taken eight-point for a standard of measurement in this figuring; and while in casting border and setting wide measure in fourteen-

*An address delivered by Allen E. McGowan, one of the editors of the Appleton (Minn.) Press, before the meeting of the Seventh District Editorial Association, held at Appleton, Minnesota.

point the space filled would be over one galley an hour, six-point or leadered and column-figure work, however, would run considerably below that average.

To have had the machine in the shop for that length of time has cost us \$7,773.69, of which \$1,582.43 is the machine's share of office expense which each productive department must stand. This expense includes office salaries, light, rent, heat, insurance on office, telephone, telegraph, postage, and the other expenses of the office, and is distributed over the productive departments according to the number of salable hours that each department has.

This leaves an actual expense for the machine itself of \$5,191.26, divided as follows:

Wages.....	\$2,811.80
Rent and heat.....	149.98
Light.....	14.25
Power.....	87.30
Insurance and taxes.....	237.62
Interest on investment.....	536.47
Depreciation.....	1,005.46
Oil and gasoline.....	244.22
Metal waste.....	50.59
Repairs and miscellaneous expense.....	53.57
Total.....	\$5,191.26

This expense divided by the output would give us an average cost of 25 cents a thousand of all ems produced. This would mean that while it might cost us but 10 or 15 cents a thousand to cast border or to recast on fat matter, the cost on other matter would range upward according to the kind of matter being set, the size of the type, condition of copy and ability of the operator. At the average hour-cost for three years of \$1.32, an operator who could set type for us at the rate of 5,000 ems an hour would produce it at 26 cents a thousand; a 4,000-em operator at 33 cents, a 3,000-em operator at 41 cents, and one who could set but 2,000 ems an hour would produce type at 66 cents a thousand. A galley of eight-point an hour would cost us 35 cents a thousand, and a galley of ten-point an hour 60 cents a thousand.

At our rate to the trade, an operator, to break even on cost, must set about thirteen inches single six-point an hour, or twenty

inches of eight-point, or about twenty-eight inches of ten-point.

Unless your machine be speeded above the normal capacity of six lines a minute, the highest possible number of ems an operator can set is 7,020 ems an hour on eight-point, thirteen picas wide, and to attain this average is practically impossible for one man attending to dumping of galleys and filling the metal-pot. In fact, we have had but one operator — my brother, who is now at Deming, New Mexico — who could obtain an average of over 5,000 and hold it for over an hour at a time on regular eight-point, thirteen picas wide, and among the operators we have had on this machine was one union man who held his services worth \$24 a week, with an eight-hour day. The usual operator hits an average between 2,500 and 3,000.

We have instructed the two young men who are now our regular operators in the operation of the machine, and after the first week they easily set 1,000 ems an hour, and their speed advanced rapidly to the 2,500 mark, where speed with accuracy does not come so readily. In good streaks they can set as high as 4,000, but on particularly difficult matter they run down to 2,000, and on the long run they will not average over 2,500.

Not one job ticket in five on the machine composition for the trade will break even with the cost, and, in fact, no operator we have had, with the exception of my brother mentioned, could consistently show any profit, with the possible exception of one of our present operators who seems to have adaptability for figures and can produce profit on double-price figure work where the other operator, the speedier of the two, loses on the same work.

You may think it peculiar that we stay in the market for this trade composition when the charge tickets show such consistent losses. The reason is that Old Man Overhead demands it. I will illustrate:

Our trade composition is one-sixth of our total machinework, and if we were to discontinue this one-sixth we naturally would save slightly on some of the items of expense.

I shall divide the expenses of the machine into two classes: Class 1 — wages, light, power, oil and gas, metal waste, repairs and miscellaneous items, which would naturally decrease according to the amount the machine was worked. Class 2 — rent, insurance, taxes, interest on investment, depreciation and office costs, which remain the same regardless of the amount of work given the machine.

To cut out composition for the trade would decrease the items in Class 1 one-sixth, which saving would amount to \$543.62; but our income from the outside composition was \$1,941.39, so that to cut this part would mean a difference of \$1,397.77 in our receipts over expenditures for these years.

You may think there is something wrong with our figures when the cost tickets have chiefly shown losses and yet to discontinue this part of the business would actually mean a loss in receipts over expenditures. But this is the way our cost system puts it up to us:

The amount which our machine has produced in the three years — trade composition, advertisements, news and job work — if measured in twenty-inch single column lengths would approximate fifty columns a week. If we were to discontinue one-quarter of this and produce but thirty-seven and one-half galleys a week we would save one-fourth on Class 1 expenses, or \$815.43, reducing operating costs to \$6,958.26; but this would raise the average cost per thousand ems on 23,500,000 ems to 30 cents a thousand ems instead of the 25-cent average on the 30,000,000 ems.

Cutting the amount of composition in half, we would save \$1,630.86, average twenty-five galleys a week, but the average cost per thousand would automatically raise to 40 cents a thousand. On one-fourth of our present volume per week, or twelve and one-half galleys a week, the cost per thousand ems would jump to the surprising figure of 70 cents per thousand ems.

On our present average price of 25 cents a thousand ems I have shown that our usual cost on thirteen-em straight matter averages fifty per cent above that; the 70-cent average would

bring it above the \$1 mark, and the intricate matter would be out of sight.

In variations in chargeable hours per month, running from 80 to 250 hours, I find that the non-chargeable remain stationary near the forty-hour per month mark, except to mount above that during slack months when we overhaul the machine, or when we have some outside careless operator who abuses the machine. One of these came out from the city, and in a week's stay doubled our non-chargeable time for the month, besides adding more to our depreciation account than that account takes care of in a month.

Were we setting but half of our present amount it would cost us 8 cents an inch to set regular news-matter for our newspaper, and were the boss charging but 10 cents an inch (which many foreign advertisers try to tell him is the average rate for country newspapers) he would have to do some frenzied financing to make the other two cents cover the remaining costs.

The figures I have used in this address are all in our cost records, which are open to any editor or printer who wishes to look them over.

The machine is a mighty big factor right now in newspaper work in this district, and it is going to be a bigger factor from this time on with the supply of hand compositors becoming exhausted, no new supply in the making, and the labor end of the shop becoming complicated by the removal of printers to war activities.

In addition, every editor in the district is giving his readers a great deal more original reading-matter today than he did ten years ago, and he wants to give them more because he finds that it pays him to do so.

The machine is the one way to do it, and it must enter into your future calculations if it has not already done so. But the question that presents itself is like the question with many business houses or homes: Which is the better proposition, to rent or to buy?

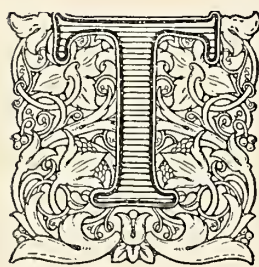
By renting a machine, I mean buying its finished product, which is, of course, what you are after whether you buy or rent.

The man who owns the machine carries the big investment, trains operators for some one else to take away from him, keeps an eagle eye on the metal market, and watches his machine become old-fashioned — in fact, he carries on the big fight with Old Man Overhead; while the man who rents unpacks the box of finished

machine product at so much per thousand ems, and is as independent as the Jew who was crossing the ocean on a big steamer that was hit by a torpedo and began to sink. A friend of the same persuasion informed him of the fact, and he remarked gaily: "Vot do we care? Let 'er sink, it ain't our boat."

DIRECT-MAIL METHODS FOR PRINTERS

By MICHAEL GROSS



THOUGH the fact remains that the most effective kind of circular letter for the printing salesman is the personal call at the customer's office, there is no doubt but that a great deal of good can be accomplished by direct-mail work, both in the way of creating good-will and as a means of securing leads and interviews. In the following paragraphs, the writer has endeavored to summarize several direct-mail methods which have been used, with great success, either by himself or by individuals connected with the sales force of which he is a member.

Before going into details regarding the letters themselves, a few direct-mail "don'ts" that the writer and his associates have discovered, after exhaustive tests and careful checking up, may prove of interest.

First.—Don't mail out a batch of letters so they will reach your prospects either on a Saturday or a Monday morning, or on the first day of any month. Saturday is usually a half-holiday and there is no time to dictate answers to circulars, while Monday morning brings with it a two days' accumulation of mail and only those letters which are vitally important receive attention. The first of the month is, as a rule, also a busy day, due to the many bills coming in and the checks going out; circular letters, therefore, receive but scant consideration.

Second.—Don't attempt forcing the prospect to answer. If your letter is good enough to

make a man think it will be to his advantage to reply, he will use his own stationery, envelope and stamp. Here, in a nutshell, is our experience with enclosures: A stamped and addressed envelope pulled many replies, but most of them were in the negative. They read as though the prospect had dictated an answer without giving our proposition much thought, just so he would not forget the matter and thus waste the two-cent stamp. An addressed envelope without a stamp attached also pulled many negative answers, some coming in with postage due. It seemed the prospect resented our not finishing the job, once we had started, by furnishing a stamp as well as an envelope. Naturally, he would never have thought of the missing stamp had we not enclosed the envelope. A government post-card failed to pull at all. What answers did arrive came on the prospects' own stationery, and we assumed that the objection to using the post-card was that there was no telling who would read the message before the card reached its destination.

Third.—Don't try to deceive the prospect into thinking that an obviously mimeographed letter, done in blue ink, and filled in by a green stenographer using a typewriter carrying a black ribbon, is a personally dictated communication, meant only for his eyes. You are deceiving only yourself, and your prospect will resent the insult to his intelligence. Let your mimeographed letter go out on its face value, and if a few tests show that it does not pull on its own merits hire a girl to typewrite others by hand. Rather one hundred hand typewritten letters sent to a selected list than

five thousand mimeographed circulars shot out to a batch of names selected at random from the local telephone book.

Fourth.—Don't overwork the loud pedal extolling the merits of *your* presses, *your* big plant, and *your* wonderful work. The prospect has never heard of you and does not care a tinker's dam about what a wonderful organization you have succeeded in building up. "What can you do for *me*; to get *my* goods off the dealer's shelf; to increase *my* sales?" is his eternal cry, and the letter that holds forth a promise of giving an answer to this plea is certain to bring home a reply.

That this is a fact is proved by the success of the following letter, which, in nearly every case that it was used, pulled an answer telling the man who signed it to call. This letter was sent out every Tuesday to a selected list, obtained in the following manner: The morning and evening newspapers of each week, as well as all the weekly magazines, were carefully gone over by a stenographer who clipped from them all the advertisements of city manufacturers whose product was being sold through the dealer. From these clippings a list, comprising the name of each concern, the product manufactured, and the financial rating, was compiled. The letter, typewritten by hand, was then sent to each prospect on the list.

"Your product [the name of the product, in capitals, followed here] which you are introducing to the public through newspaper advertising," the letter began, "is, no doubt, selling well on its own merits." (This first paragraph, being about the recipient's own business, naturally caused him to read further. The name of the product in the very first line stamped the letter as a personal one while the statement contained in this opening was one that the prospect felt pleased to agree with.)

"We feel sure, however," the second paragraph began, "that an attractively designed show-card or window poster would do much to help increase sales by bringing the merits of [name of product] to the attention of the consumer at the point of contact—the place where, if the product appeals, the actual pur-

chase can be made before the impression is forgotten." (While this second paragraph jumped rather abruptly into the subject of the letter, we believed that the sound psychological reason given in favor of window-display advertising offset this suddenness and got the reader to agree to our contention.)

The third paragraph, in which it was necessary for us to talk about ourselves, was short, and so worded as to give the impression that the only reason for mentioning our art department was to convince the prospect that we could be of real service in helping him advertise his product.

"Our artists," this third paragraph began, "trained in the making of window-display material that dealers gladly put in their windows, are at your service. We would appreciate being given an opportunity to submit to you, without any obligation on your part, a sketch showing what our men can do in a window display for [name of product]."

Paragraph four was added to show the prospect that we weren't too lazy to call personally and show him our stuff if he wanted us to.

"Or if you are at all skeptical of the service we can give you," this paragraph read, "the writer will be pleased to call, at your convenience, with samples of displaywork we have made for other concerns."

"We hope to hear from you," the letter ended, this sentence being followed by the salesman's signature and then the firm name.

This letter, as it is here given, pulled answers from and resulted in sales to some of the largest users of printing in the city. There is no doubt that many improvements in it could be suggested and that mail-order specialists will readily find psychological reasons to prove that certain portions of the letter are bad, but actual tests have shown it to pull as high as eighty favorable answers out of one hundred letters mailed, which is, after all, the real proof as to its effectiveness.

Another letter used by us with great success was one sent under the sales manager's signature. Whether it was that the recipients of this letter also had salesmen under them and

could therefore appreciate the difficulty of securing interviews, or that the "man higher up" asked for the few moments of time as a sort of personal favor, is hard to figure out, but the fact remains that in nearly every case where this letter was used an answer came back stating when the prospect could be seen. The letter follows:

Our Mr. Blank reports that he has called on you several times in regard to display advertising. On some of these occasions he just happened to come in on your "busy day"—other times you were out.

Now, here's the point: We've originated and patented several novelties in window displays and posters that the other fellow hasn't even thought were possible.

These displays are bound to prove mighty interesting to you, and we would like you to give our Mr. Blank an opportunity to come over some day and explain their many merits.

Won't you jot down, on the bottom of this sheet if you want to, just what day and at what hour you can spare him a few moments of your time?

I would certainly appreciate it.

Yours very truly,

JOHN DASH, *Sales Manager.*

In addition to the direct-mail work done by the individual salesman, and, occasionally, by the sales manager, the firm itself sent out twelve letters a year to every customer on the books, one on a certain day of each month. Each of these letters took up, briefly and brightly, some one phase of our business that would prove of interest. Thus, in the 1917 series, the first letter told of the facilities of our art department for getting out sales-stimulating displays. The second, to prove the quality of our work, mentioned some of the national advertisers whose display work we were doing. Letter number three told of our facilities for handling a rush order, while the fourth one took up the point that while we handled many thousand-dollar orders, the man with fifty dollars to spend could be assured of just as much attention as the big buyer received.

Letter number five proved our standing by giving an extract from Dun's and Bradstreet's, showing our financial and credit rating. The sixth letter took up the subject of novelty in window-display work and contained an enclosure showing some specimens we had recently turned out. Letter seven dwelt on our facilities for doing high-class label work, and the eighth letter handled the subject from the angle of using show-cards as a substitute for a larger sales force. Number nine mentioned instances of service we were able to render our customers, both in the preparation of copy and the distribution of the finished order. The tenth letter discussed our motto, used on all our stationery—"The Best Is The Cheapest"—and showed how we had proved it to be true, both in buying and selling. The eleventh letter contained a brief résumé of the contents of the previous ten, and in December a holiday greeting was mailed out.

Lest some observant reader note that there is a slight inconsistency between the subjects of the letters mentioned in the above series and the warning in the opening paragraphs of this article against harping too much on *your* presses, *your* plant, etc., let us hasten to add that this series went to people who knew about our house. The object of these letters was not so much to make sales as to create goodwill among our customers and keep them lined up in favor of our firm. To these concerns, we figured, any piece of news regarding the facilities of the printing concern from which they were buying would prove of interest, and the many highly complimentary letters which were sent us after the conclusion of the series assured us that the letters were received in the same spirit as that which prompted their being sent.

THE DAY is short, the work great, the workmen lazy, the wages high, the master urgeth; up, then, and be doing.—FRANKLIN.

I AM THE PRINTING-PRESS

I AM the printing-press, born of mother earth. My heart is of steel, my limbs are of iron, and my fingers of brass.

I SING the songs of the world, the oratorios of history, the symphonies of all time.

I AM the voice of today, the herald of tomorrow. I weave into the warp of the past the woof of the future. I tell the stories of peace and war alike.

I MAKE the human heart beat with passion or tenderness. I stir the pulse of nations, and make brave men do braver deeds, and soldiers die.

I INSPIRE the midnight toiler, weary at his loom, to lift his head and gaze, with fearlessness, into the vast beyond, seeking the consolation of a hope eternal.

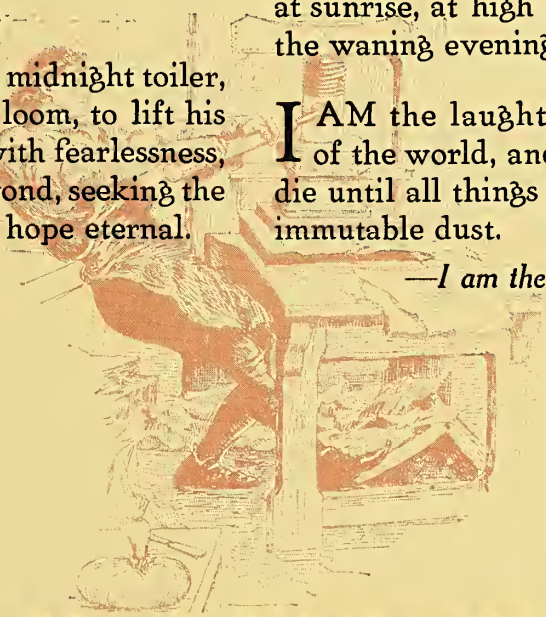
WHEN I speak, a myriad people listen to my voice; the Saxon, the Latin, the Celt, the Hun, the Slav, the Hindu, all comprehend me.

I AM the tireless clarion of the news. I cry your joys and sorrows every hour. I fill the dullard's mind with thoughts uplifting. I am the light, knowledge, power. I epitomize the conquests of mind over matter.

I AM the record of all things man has achieved. My offspring comes to you in the candle's glow, amid the lamps of poverty, the splendor of riches; at sunrise, at high noon, and in the waning evening.

I AM the laughter and tears of the world, and shall never die until all things return to the immutable dust.

—*I am the printing-press.*

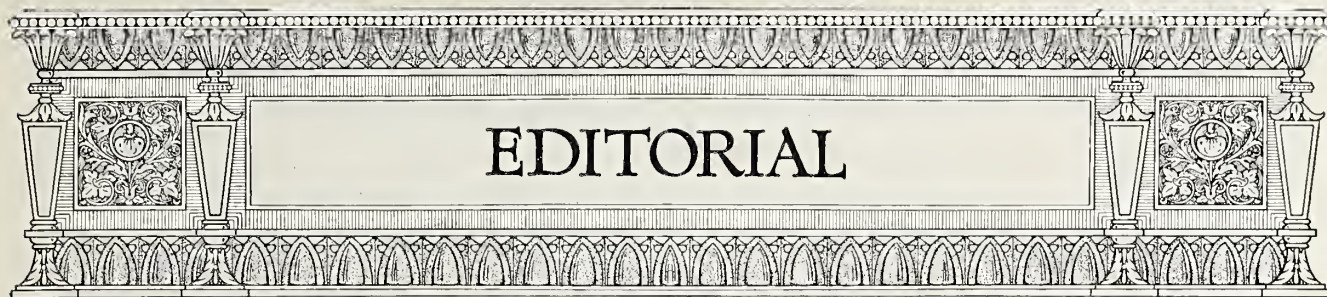


Robert H. Davis in the "New York Evening Mail."



Iron and Steel—The Backbone of Civilization.

Frontispiece of handsome book, "Interesting Facts," produced by the Reincke-Ellis Company, Chicago, for The American Rolling Mill Company, Middletown, Ohio, by the courtesy of which firm the plates were furnished THE INLAND PRINTER.



DURING the early part of the coming month, April 6, to be exact, the drive will be started for the third Liberty loan. The printing industry has come to the front in every campaign thus far, whether for the Red Cross, the smoke funds, recreation funds, Y. M. C. A., or the former Liberty loans, and it will be at the front again in the coming drive. Whatever we pay into the Liberty loans is not given, is not a contribution, in the general sense, it is an investment which pays good returns. In fact, whatever money we pay into any of the funds for backing up our Sammies is an investment and should be viewed from that standpoint. To quote a few sentences from the address of Illinois's war governor, Frank O. Lowden, before the Editorial Conference of the Trade and Business Press of Chicago on February 20: "If this war goes against us, all is lost — and I measure my words when I say this — because when this war is over all the earth will be one thing or another; it will be under the iron heel of military despotism everywhere, or it will be free everywhere. If the war is lost, there will not be room in all the sky for even the littlest American flag or any other flag of liberty and freedom and humanity, but the ruthless eagles of Prussia will rule the air, and will oppress the earth." Let us all, then, again put our shoulders to the wheel and, by working for another oversubscribed Liberty loan, assure our boys at the front that we stand behind them to the fullest extent of our resources.

A MOVEMENT for coördinating the efforts of the industries in the Central States toward having contracts for war materials distributed over the country to a greater extent, instead of being centralized in the East, was started during the past few weeks. At the request of Samuel Insul, Chairman of the Illinois State Council of Defense, representatives of business organizations from every part of the State, as well as some from surrounding States, gathered at the headquarters of the council in Chicago to devise a plan whereby the manufacturers could secure their proper share of war orders. A general committee, consisting of three from each association represented, has been appointed, which will select a smaller subcommittee to draw up a plan of action. The object of the organization is to establish a war contract bureau, the purpose of which will be to secure information regarding the requirements of the Government, to gather specifications and samples, so as to be in a position to advise manufacturers and enable them to present their

bids and have the contracts placed without the necessity of going to Washington. This action on the part of the business interests of this section will work not only to the advantage of the manufacturers, but also the Government and the country at large, as the centralizing of contracts in the eastern plants has been, in a large measure, responsible for much of the recent railroad congestion. Furthermore, it has caused the overloading of plants in the East, while many in other sections have been idle or working only part time, and the heavy demand for labor has also overburdened the housing facilities where the contracts have been placed, whereas these facilities are plentiful in other parts. Distributing war orders will eliminate these and other difficulties, and help greatly in speeding up the work on materials and supplies. Therefore, this movement is in the right direction and should be productive of good results.

What Are You Doing for the Future?

The printing business is growing by leaps and bounds, notwithstanding the state of almost chronic indifference in which we find many of those who are gaining their livelihood from it. Each year new uses are found for printed matter, in addition to an enormous growth of the amount used for the dissemination of learning and that devoted to direct advertising.

The growth of which we speak is in the nature of a demand which is only partially met by the printer. It has not to any great extent been created by him, and is not fully realized by the rank and file of the trade, who are too busy fighting for the jobs that are being done by the other fellow to see the brilliant prospect that is looming up ahead.

What are you doing to help care for the demand already created and to increase that demand to its utmost possibility? The present war conditions will not last forever, nor will they stop the growth of the demand for the right kind of printing. But while they continue they call for the sacrifice of the best of our young printers — some temporarily, some permanently — and we must do something to fill their places and also to train others to take care of the increase. Are you doing anything to help?

These conditions are going to bring about a considerable change in printing-office methods; there is going to be a substitution of machinery for handwork to a large extent, and these machines are going to be simplified so

that less skilful labor will be needed to handle them. You can not make skilled printers in a day; therefore you will have to do as the machinery and other manufacturing trades have done — provide machines and divide operations so that they will be easier to handle and require less of the human factor.

To some extent this has already been done. Automatic feeders and self-registering folders, typecasting machines and non-distribution, various small semi-automatic machines for speeding up the simpler operations, the cutting out of certain needless ones, have all served and will help to carry us over the critical period.

Specializing along certain lines and the interchange of business will also bring about increased production per unit without exhausting the human unit which is daily becoming more precious.

It is the duty of every printer to consider his own case and make up his mind how far he is going to help in the conservation of the human element in the business during the war and to plan for real growth after it is over, not by trying to grind out numbers of half-baked workmen who will be more of a detriment than a benefit, though there must be some new men and women educated in the craft, but by putting their plants in efficient condition and training the buyers of printing in the liberal use of the right kind of printing — the kind that is an investment and not an expense.— B. D.

Increasing Interest in Cost-Finding Encouraging.

The great number of requests for information regarding cost-finding systems that are constantly being received at this office is evidence of the fact that printers in all parts of the country are taking a greater interest than ever before in this important subject. This is a most encouraging sign, especially at this time, as it shows that a greater number are awakening to the need of knowing the actual cost of producing work in their own plants, and are no longer satisfied with guessing or with basing their own figures on what it costs to produce work in other plants.

It is also interesting to note the increased demand from the smaller plants for simple but accurate methods of accounting. Evidence of this is presented in the many letters that were received by one of our subscribers — T. Price Wilson, editor and publisher of the *Winchester (Mass.) Star* — seeking information regarding the system he has worked out and put into operation in his office, a description of which appeared in our issue for last November. Mr. Wilson wrote us some time ago, stating that he had received such a large number of requests that he found himself unable to answer them all, even though he had every desire to help his fellow craftsmen. "No further proof of the popularity and worth of THE INLAND PRINTER is needed," wrote Mr. Wilson. "Requests included letters from North Dakota, California, Virginia, New Mexico, Kansas, Idaho and Massachusetts."

In another letter, received during the past few weeks, Mr. Wilson advises us that he has answered all of the letters received, and sends us one that he received from the

Fiji Islands, stating: "Perhaps it may be of interest or value as a comment on the popularity of THE INLAND PRINTER."

We take this opportunity to openly express our appreciation of the courtesy of Mr. Wilson in giving so freely of his time in replying to these requests, and also his generosity in giving others the benefit of his experience.

While we are naturally glad to receive this additional evidence of the increasing popularity and influence of THE INLAND PRINTER, it is also a source of gratification to know that we have in this way been instrumental in further advancing the desire for knowledge of the actual cost of production.

Change the Plan of Figuring the Income Tax.

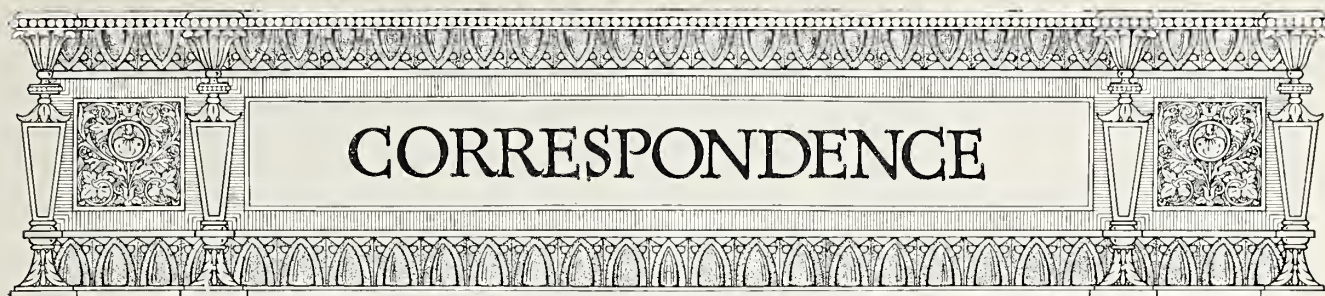
Employing printers, in common with business men in all other lines of industry, have been caused considerable worry in their efforts to figure out their income tax. The present plan is complicated to such an extent as to confuse expert accountants and mathematicians, to say nothing of the "poor printer," who frequently has all he can do to figure out his income without the additional burden of figuring the amount of the taxes he must pay on it.

It has remained for our good friend, George H. Benedict, of the Globe Engraving & Electrotpe Company, Chicago, who has developed considerable proficiency in solving mathematical problems for the photoengravers and printers, to devise a plan which should simplify the work and enable any business man to know definitely just how much income tax he must pay, after he has properly figured out the amount of his income. Mr. Benedict has set forth his ideas in the following, which was published in a recent issue of *The Economist*, and printers might well give it their consideration and bring it to the attention of others with a view to having it adopted or having some other plan worked out, which would simplify the matter:

Because of the war against militarism our Government has had to raise a large amount of money and must have considerable more. To secure the necessary funds, bonds have been sold and more will need to be sold, on which the interest and eventually the principal must be paid. To provide for these payments the income tax laws in force have been revived, revised and added to to cover the normal tax, a surtax and an excess profits tax, until the tax has become a puzzle for a lawyer or a mathematician to solve.

Since it is certain that it will be many years before the income tax will be abolished, it seems reasonable that if it is possible to devise a simple, consistent and equitable tax that will provide the income needed, and be so planned as to make the portion paid by all individuals gradually increasing so that the smaller incomes will be taxed less in proportion and the larger incomes taxed more in proportion, it would be of great advantage to the Government and to the individual taxpayer. The writer's idea is that a gradually increasing income tax can be provided for by using the first two figures in the thousands columns of the net income as a percentage to govern the amount to be paid by every individual whose income is in excess of the recognized exemptions. That is, 2 per cent on \$2,000, 3 per cent on \$3,000, 4 per cent on \$4,000, and so on up to 40 per cent on \$40,000, or 50 per cent on \$50,000. Between the even thousands the decimal may be continued, so that an income of \$2,200 will pay 2 2-10 per cent; \$3,300 will pay 3 3-10 per cent, and so on. By this plan a mere suggestion of the net income would give the percentage for computing the taxes. As an illustration — if my income less exemptions is \$4,700 I would know I must pay 4 7-10 per cent of that amount; and if my net income is \$47,700 I would know I must pay 47 7-10 per cent of that amount.

There may be a valid reason why the present laws can not be altered, but if not, and there is a desire to have a simple, easily understood income tax, this plan would have the advantage of being elastic, as by increasing or reducing the maximum percentage there would be an increase or reduction in the revenue obtained from the income tax.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

Paper Standardization.

To the Editor:

ST. LOUIS, MISSOURI.

The matter of standardizing paper and book sizes (particularly catalogue sizes) being now given somewhat more than usual attention, I write to ask all interested in the subject to send me their names and addresses. I would also like to know the depth of their interest in the subject; also what their opinion may be of the so-called hypotenuse proportion as applied to paper and page sizes, and their ideas as to the desirability of either centimeter or inch measurements.

Please address me at 108 Pine street, St. Louis, Missouri.

N. J. WERNER.

Scales of Prices.

To the Editor:

GIBSON CITY, ILLINOIS.

The last two numbers of THE INLAND PRINTER, containing the articles on costs by Bernard Daniels, R. T. Porte and Martin Heir, are invaluable to small printing-shops.

The exigencies of the work in a country newspaper office, where there can be nothing like an exact division of labor, and where a man is frequently compelled to take up a job and drop it several times before it is completed, make it impractical to keep time on each job, and therefore such offices find it almost impossible to keep a cost system. With a scale of prices for all operations and for each class of printing, that can be used automatically, without further figuring, the country printer is not only saved much estimating and figuring, but is assured that he is getting what the work is worth.

Let these writers continue their work until a scale is provided that will cover every class of work that a country printer does — and that includes about everything. The price of one thousand letter-heads on a given quality of paper should be as standard the country over as the food prices Mr. Hoover is establishing.

C. E. LOWRY.

The Chaotic State of Our Language.

To the Editor:

OAKLAND, CALIFORNIA.

In the story "From Copyholder to Proofreader," in your February issue, the author complains of the bad spelling so prevalent, or rather the inability to spell in the way usually accepted as the "correct" way. I quote that, for there really is no standard of correctness in the English language.

The cause of this is the chaotic state of that language. For instance, there are sixteen well-defined vowel sounds, two slurs and three diphthongs (see New Standard Dictionary), and only five letters (or at most six, counting *y*) to represent them. It would be an improvement if any one sound were represented always by a certain letter or combination of letters. But even that is denied, for not only does any given letter or combination represent more than one sound, but any given sound is repre-

sented by more than one letter or combination! The same thing, in a lesser degree, applies to our consonantal sounds.

The Frenchman is better off than we are, for he can at least pronounce correctly any word he sees spelled, even though he can not always spell a word when he hears it pronounced.

But going to most of the other modern languages — including German, Swedish and Spanish (with the last two of which I am more or less intimate) — any given sound is represented by *only* one letter or combination of letters, practically speaking, and any given letter or combination of letters represents *only* one sound. The sole exception in Spanish is that *c* and *g* change in sound under certain circumstances, but *only* when they occur before *e* or *i*. So even that is a regular change, not a hit-and-miss.

In the Spanish, at least, even the syllable on which a word is to be accented is indicated; words ending in a vowel or in *n* or *s* are accented on next to the last syllable (there are no silent letters except *h*, which is *always* silent, and is mostly initial, being descended from the Latin initial *f*; thus, *facer*, *hacer*, to do); words ending in a consonant other than *n* or *s* are accented on the last syllable; words not conforming to these rules carry an acute accent over the vowel to be accented.

Thus, the Spaniard can pronounce correctly *any* word he sees spelled, even for the first time, and, what is more important, he can spell correctly *any* word he hears pronounced.

Such a logical system could not, because of self-evident reasons, be at once applied to the American language; it would have to be gradual; even then there would go up a wail that the "purity" of the tongue was being imperiled. Purity, what crimes are committed in thy name! What is most needed is a larger number of symbols to represent our numerous vowel sounds. The twelve recommended shortenings of the Simplified Spelling Board (thru, catalog, etc.) are good, but they do not go far enough, because they do not provide enough symbols for our many-sounded tongue.

Yours for a *real* written tongue,

TYPOTECHNIC.

Criticizing the Proofreader.

To the Editor:

MEDINA, OHIO.

A few days ago I received a note from a correspondent relative to the manner in which his article had been punctuated. This note was a protest against his contribution being "sprinkled all over with superfluous hyphens." The writer added that "punctuation is largely a matter of personal notions," and right there I get my text. I prepared a personal answer; but feeling that any explanation would do no good I concluded to send the substance of it to this journal, for which I have written since 1880. An audience interested in my sermon is more to my taste than one individual who, I fear, would not accept any explanation. When an opponent has

the sword by the handle and leaves me only the blade to grasp, I beg leave to take to the woods.

As I have before me the proof-sheet containing the "superfluous hyphens" I copy them: Nine-year-old boy; home-made preserves; training-camps; jelly-making; jelly-bag; natural-fruit jelly; ketchup-making; food-chopper.

I feel sure that no person who has any commercial knowledge of compound adjectives and nouns would object to one as here used; and I do not think they are very numerous — a fault of the author, however, if such is the case.

Punctuation is a conventional way of dividing sentences so as to show the relation of words to each other; for it is evident that words change their meaning in speech according to accent and the time passing between them; thus, "I said he was a hardened old sinner; it is true, and I am sorry for it." This might start a libel suit; but if I apologize for saying so I would record the fact thus: "I said he was a hardened old sinner, it is true; and I am sorry for it."

If, now, we have no conventional agreement as to pointing, how can the meaning in this case be determined? But even if we admit, as my friend claims, that each writer attaches his own meaning to punctuation, why have any, as he alone understands his own style? But the statement is not true; for I know by the experience of many years that most people pay but little attention to punctuation, and even then in a haphazard way, leaving it all to the printer. On the other hand, I have often been pained by the utter contempt that teachers and students, and even printers, have for punctuation as a fixed science based on grammar. In fact, I am confident there is not a teacher in the public schools of my place who ever owned a treatise on punctuation. Most grammars have a few brief rules to cover simple cases; but they are of no more value to a proofreader than to a preacher; and the number of grammars I have examined is legion. Even Gould Brown's Grammar of Grammars is not a good guide on punctuation. His use of punctuation is excessive, as he bases the use of commas, etc., on elocution rather than grammar — a fatal defect.

It is a great mistake to look to our university professors and post-graduates for a proper exposition of punctuation as a science. I was reminded of this lately by examining the manuscript of a lot of class letters to be printed in book form on graduation day. In every case the writers varied entirely in the little punctuation they used, and departed as far from good usage as they did from Spencerian rules of penmanship in their chirography. I took the liberty to copy-rig a few, but never got a kick nor a thank.

One can not go far astray in cultivating a good taste in punctuation if he will examine most of our standard magazines. I have a special regard for the punctuation of this journal, especially Mr. Teall's department; also that from the presses of the Harpers, Appleton, J. B. Lippincott, and from the Government Printing-office. Our new schoolbooks are very commendable.

I feel that our public schools are faulty in not training pupils to read the punctuation in books as well as the words. I draw my inference from the bad and almost unintelligible way in which young folks read a clipping or a verse during their meetings on Sunday evening.

But even if the best punctuators do vary in minor details, the main part of their work — the ninety-nine per cent — is worthy of all acceptance; and while I say that, I remember that our best grammarians vary in some respects; but for all that, would it not be better to associate with them in the matter of correct speech than to say we can lift ourselves up by our own bootstraps and content ourselves with the outlandish expressions of the crowd?

W. P. ROOT.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

A FORTY-EIGHT-HOUR week is being tried in a Leith printing-office, avowedly as an experiment. Why experiment? Simply observe its success in the United States.

SINCE tin for making cans is rather scarce at present, experiments are being made to produce satisfactory containers for printing-inks of straw or other pulp boards.

THE process engravers are now prohibited from making blocks for export to foreign countries. A governmental order rules that their work must be produced for the home market only.

AN English record price was made for a page advertisement recently appearing in the *News of the World*, which claims a weekly circulation of 2,750,000 copies. The price of the advertisement was £1,155 (\$5,619).

AT the St. Bride Foundation Printing School, lectures were given on February 1, on "The American Printer" — "His Work," "His Conditions," and "His Customs," by J. R. Riddell, H. W. Howes and George A. Isaacs, respectively.

A BRITISH Industries Fair, in which the paper, stationery and printing trades took part, was opened February 25 and continued for two weeks, in a building near the Tower Bridge. Admissions were restricted to *bona-fide* buyers in the trades exhibiting at the fair.

A PROPOSITION is being pushed to form local technical advisory committees in London, Edinburgh, Glasgow, Leeds, Leicester, Liverpool and Manchester, to assist in a plan initiated by the Ministry of Labor, to train a certain percentage of disabled soldiers and sailors in the work of printing.

THE National Service Minister, Sir Auckland Geddes, recently replying formally to a question relating to the review of exemptions from war service granted to newspaper staffs, stated that it must be remembered that the efficient continuance of the newspapers is essential on public grounds, and sufficient men should be left in all departments to enable the daily newspapers to be continued. But full consideration should be given to the possibility of increasing the number of men employed who are over military age.

THE production of schoolbooks has decreased to a very notable extent. The publishers and printers specializing in literature of this class are unanimous in complaining of the action of both national and local authorities in closely trimming down the orders for such books. Special licenses are obtainable for the release of boards and paper, but rigid economy — educationalists call it not economy, but sheer crime — has curtailed demands almost to the vanishing point. The quantities ordered are apt to be so small that the business is found almost unprofitable. Class-books are now being used over and over again, instead of being replaced with new sets, and every school's stock in this respect is in a condition which is the despair of the teachers.

IN the House of Commons, on November 2, 1917, Sir Auckland Geddes was asked the names of the papers to which was paid £54,041 9 s. in connection with the publicity campaign for national service. Sir Geddes replied that the following sums were paid to the principal newspapers: *Daily Mail*, £2,680 15 s. 9 d. (\$13,042); *Daily News*, £1,434 7 s. 6 d. (\$6,978); *Daily Chronicle*, £1,032 1 s. (\$5,021); *The Times*, £1,050 10 s. 8 d. (\$5,113); *Daily Telegraph*, £1,007 1 s. 10 d. (\$4,899); *Morning Post*, £737 8 s. 11 d. (\$3,587) (all these are London papers); *Yorkshire Post*, £655 10 s. 11 d. (\$3,189); *Glasgow Herald*, £636 4 s. 11 d. (\$3,095); *The Scotsman*, £536 18 s. 6 d. (\$2,622); *Manchester Guardian*, £410 8 s. (\$1,996). As there are over 2,000 newspapers in Great Britain, the

clerical labor involved in tabulating the smaller sums paid to other papers precluded giving a complete report on short notice, and Sir Geddes hoped that what was reported would suffice for the present. The latest list of mediums used in the war-savings and war-bond advertising campaigns shows that 21 London dailies, 13 Sunday papers, 59 London weeklies, 18 religious papers, 23 monthlies, 120 provincial papers, 151 London and suburban local weeklies and 9 Irish papers participated.

It is announced that British newspapers will be subjected to a drastic reduction in their supply of white paper. The reason is the need of ship tonnage for food supplies. The London *Times* will limit its sales to 120,000 copies daily, thus saving five tons of paper each day. To make up for the loss in circulation it has raised its price to 3 pence (6 cents) a copy, and no copy will be sold to any person who does not undertake to share it with at least one other reader. Another daily, with a circulation of more than a million, has been experimenting with a one-sheet edition.

It is reported that startling prices continue to rule at auction sales of printing-material. At a sale in London a series of "Cheltenham" type brought 3 s. 2 d. (77 cents) per pound, and a series of "Windsor" nearly as much. A fifteen-year-old 38-inch paper-cutter, costing £90, brought £168. A four-year-old quad demy Miehle press, costing £650, fetched £785. A twenty-year-old Victoria press, costing £40, second-hand, was sold for £125. Wire-stitchers have brought two and even three times their first sale price. Good platen presses seem in constant demand, and paper-cutters are rarely permitted to come into the market.

THE writer has frequently looked for full data regarding the sizes and names of paper and cardboard current in England, but was always disappointed, even the Encyclopedia Britannica failing, in giving but a meager list. He has recently gotten into possession of a list of these, and for the information of our readers it is given space here. The printing and writing sizes are taken principally from "Estimating for Printers," and others from Mortimer's Tables. Sizes vary considerably with different makers, especially in fancy papers and boards:

PRINTING AND WRITING PAPERS.			
NAME	SIZE IN INCHES.	SIZE IN MILLIMETERS	USE OF PAPER.
Pott.....	12½ x 15	318 x 381	Writing.
Foolscap.....	13¼ x 16¾	337 x 426	Writing.
Sheet and One-Third			
Foolscap.....	13¼ x 22	337 x 559	Writing.
Sheet and One-Third			
Foolscap.....	13¼ x 24½	337 x 662	Writing.
Pinched Post.....	14¾ x 18½	375 x 470	Writing.
Post.....	15¼ x 19	388 x 483	Writing.
Demy and Music Demy	15½ x 20	394 x 508	Writing.
Copy.....	16 x 20¼	406 x 514	Writing.
Large Post.....	16½ x 21	419 x 533	Writing.
Double Foolscap.....	16¾ x 26½	426 x 673	Writing.
Double Foolscap.....	17 x 27	432 x 686	Printing.
Medium.....	17½ x 22	445 x 559	Writing.
Demy and Music Demy	17½ x 22½	445 x 572	Printing.
Extra Large Post.....	17¾ x 22½	451 x 572	Writing.
Medium.....	18 x 23	457 x 584	Printing.
Royal.....	19 x 24	483 x 610	Writing.
Super Royal.....	19¼ x 27¼	489 x 692	Writing.
Sheet and One-Half			
Post.....	19½ x 23½	495 x 597	Printing.
Double Post.....	19½ x 31½	495 x 800	Printing.
Royal.....	20 x 25	508 x 635	Printing.
Double Crown.....	20 x 30	508 x 762	Printing.
Super Royal.....	20½ x 27½	521 x 699	Printing.
Cartridge.....	21 x 26	533 x 660	Writing.
Double Large Post.....	21 x 33	533 x 838	Printing.
Imperial.....	22 x 30	559 x 762	Printing and Writing.
Double Demy.....	22½ x 35	572 x 889	Printing.
Elephant.....	23 x 28	584 x 711	Printing and Writing.
Colombier.....	23½ x 34¾	597 x 875	Writing.
Double Royal.....	25 x 40	635 x 1016	Printing.
Atlas.....	26 x 34	660 x 864	Writing.
Double Elephant.....	26¾ x 40	680 x 1016	Writing.
Quad Foolscap.....	27 x 34	686 x 864	Printing.
Grand Eagle.....	28¾ x 42	730 x 1067	Writing.
Antiquarian.....	31 x 53	787 x 1346	Writing.
Emperor.....	48 x 72	1220 x 1829	Writing.

CARDBOARDS.			
NAME.	SIZE IN INCHES	SIZE IN MILLIMETERS.	KIND OF BOARD.
Foolscap.....	12½ x 15¼	318 x 388	Bristol — Cut Edges.
Foolscap.....	13½ x 17	343 x 432	Paste — Cut Edges.
Demy.....	14¼ x 18¼	362 x 464	Bristol — Cut Edges.
Demy.....	17½ x 22½	445 x 572	Paste — Cut Edges.
Medium.....	16¼ x 21	413 x 533	Bristol — Cut Edges.
Medium.....	18 x 23	457 x 584	Paste — Cut Edges.
Royal.....	18 x 22½	457 x 572	Bristol — Cut Edges.
Royal.....	20 x 25	508 x 635	Paste — Cut Edges, Ticket and Mounting.—Uncut Edges.
Super Royal.....	17½ x 25½	445 x 648	Bristol — Cut Edges.
Super Royal.....	20 x 27	508 x 686	Paste — Cut Edges.
Double Crown.....	20 x 30	508 x 762	Paste — Cut Edges, Ticket and Mounting.—Uncut Edges.
Imperial.....	21 x 28½	533 x 724	Bristol — Cut Edges.
Imperial.....	22 x 30	559 x 762	Ticket and Mounting — Uncut Edges.
Imperial.....	22½ x 30	572 x 762	Paste — Cut Edges.
Imperial.....	22 x 32	559 x 813	Paste — Cut Edges, Ticket and Mounting.—Uncut Edges.
Atlas.....	27 x 34	686 x 864	Paste — Cut Edges, Ticket and Mounting.—Uncut Edges.
Double Elephant.....	27 x 40	686 x 1016	Paste — Cut Edges, Ticket and Mounting.—Uncut Edges.
Double Imperial.....	30 x 44	762 x 1118	Paste — Cut Edges, Ticket and Mounting.—Uncut Edges.
Double Imperial.....	32 x 44	813 x 1118	Mounting — Uncut Edges.
Antiquarian.....	36 x 54	914 x 1372	Mounting — Uncut Edges.

WRAPPING-PAPERS.			WRAPPING-PAPERS.		
NAME.	SIZE IN INCHES.	SIZE IN MILLIMETERS.	NAME.	SIZE IN INCHES.	SIZE IN MILLIMETERS.
Copy.....	16½ x 20	419 x 508	Large Imperial.....	24 x 32	610 x 813
Demy.....	17½ x 22½	445 x 572	Elephant.....	24 x 34	610 x 864
Kent Cap.....	18 x 21	457 x 533	Double		
Kent Cap.....	18 x 22	457 x 559	Bag Cap.....	24 x 40	610 x 1016
4-Pound			Plutarch.....	26 x 36	660 x 914
Grocers'.....	18 x 26	457 x 660	Elephant.....	27 x 34	686 x 864
Bag Cap.....	19½ x 24	495 x 610	Elephant.....	28 x 34	711 x 864
Bag Cap.....	20 x 24	508 x 610	Nicanee.....	28 x 45	711 x 1143
Royal.....	20 x 25	508 x 635	Double		
4-Pound			Imperial.....	29 x 45	737 x 1143
Grocers'.....	20 x 26	508 x 660	Top Paper.....	30 x 46	762 x 1168
Double			Double		
Crown.....	20 x 30	508 x 762	Elephant.....	31 x 46	787 x 1168
Havon Cap.....	21 x 26	533 x 660	Saddleback.....	36 x 45	914 x 1143
Cartridge.....	21 x 26	533 x 660	Casing.....	36 x 46	914 x 1168
Double			Casing.....	36 x 48	914 x 1219
4-Pounds.....	21 x 31	533 x 787	Casing.....	38 x 48	965 x 1219
Double			Casing.....	40 x 48	1016 x 1219
4-Pounds.....	21 x 33	533 x 838	Quad Royal.....	40 x 50	1016 x 1270
Imperial.....	22 x 29	559 x 737	Double		
6-Pound			Nicanee.....	45 x 56	1143 x 1422
Grocers'.....	22 x 32	559 x 813	Quad Imperial.....	45 x 58	1143 x 1473
Extra Double					
Crown.....	22 x 32	559 x 813			
Imperial.....	22½ x 29	572 x 737			
Double					
4-Pounds.....	23 x 34	584 x 864			

No wonder that there is vexation over this chaotic condition among paper sizes and that earnest thinkers in the trade — like Messrs. E. G. Arnold, printer and lord mayor of Leeds, and W. Howard Hazell, of Hazell, Watson & Viney, leading printers of London — are advocating some elimination and standardization, with the hope of establishing a simpler and more workable and economic system.

In a recent order, the controller of His Majesty's Stationery Office, with a view to economy in the use of paper by the governmental departments, announces that no more foolscap paper will be used for official correspondence, its place being taken by quarto and octavo sizes. Also both sides of the paper are to be used and the hitherto customary "quarter margin" is to be dispensed with. In the case of typewritten matter the lines must be as close as possible. The use of unnecessarily large envelopes is likewise prohibited.

UNDER date of November 10, 1917, the Associated Type Founders (Caslon & Co., Miller & Richard and Stephenson, Blake & Co.) announced that, owing to the continued increase

in the cost of production due to the war, invoices for goods ordered after this date would be surcharged, until further notice, as follows: Type, ornaments and all spacing material, 50 per cent; brass rule — 1, 1½, 2 and 3 point, 100 per cent; brass rule — larger bodies, 50 per cent; wood material, 100 per cent; wood letter, 25 per cent. These surcharges take the place of all previous ones.

ONE of the organs in the paper trade, discussing proposed reforms and restrictions in paper sizes and weights, says: "It has been suggested to us that the British papermakers, in order to meet present conditions, which, to use a common phrase, 'will be worse before they are better,' should agree to certain restrictions with regard to makes, so as to prevent both waste of time and labor. As the suggested changes affect the printer and stationer, it would be unwise to make them without consultation with the trade. The proposals are only in the air at present, but we give them as they have reached us: (a) For the period of the war and a certain time afterward, discontinue all water-marks; (b) reduce the number of sizes made; (c) reduce the number of weights made, particularly with regard to the thicker weights; (d) reduce the number of shades made."

SWITZERLAND.

THE Swiss Association of Newspaper Publishers has decided not to furnish any more free copies of their publications, except to soldiers' reading-rooms and similar beneficent institutions.

UNDER a recent governmental ruling, the price of machine-finished wood-pulp news-paper has been fixed at 88 francs per 100 kilograms (7.7 cents per pound). For all other papers and cardboards, excepting certain *de luxe* and special papers, an increase of 155 per cent over the prices obtaining before August 1, 1914, is permitted.

CEYLON.

THE government printing-office in Ceylon is located in Colombo. It gives employment to nearly a hundred work-people, who are mostly natives, receiving wages running a little under 20 shillings (\$4.86) per week.

NATIVE printers are not very numerous in Ceylon; but fifty presses are known to exist. The wages of those outside the government office is much less than in that institution. The leading daily of the island is the *Times*.

WARNING AGAINST PRINTING SEDITIOUS MATTER.

To guard the printer against a breach of the espionage law and to protect the cause of the country against the results of printing aimed to work an injury to the country's successful prosecution of the war, is the purpose of a warning taken up in the form of a resolution by various printing organizations.

It is stated that a number of printers have unwittingly aided the cause of sinister influences by printing matter in the nature of propaganda for the I. W. W.'s, the pacifists and similar revolutionary movements. In the fear that such matter might, in the mass of other work, be passed upon unnoticed, this warning is issued. The chief danger is that some printer might print such matter without paying particular attention and then become liable to punishment for a breach of the espionage law. The section of this law which applies reads as follows:

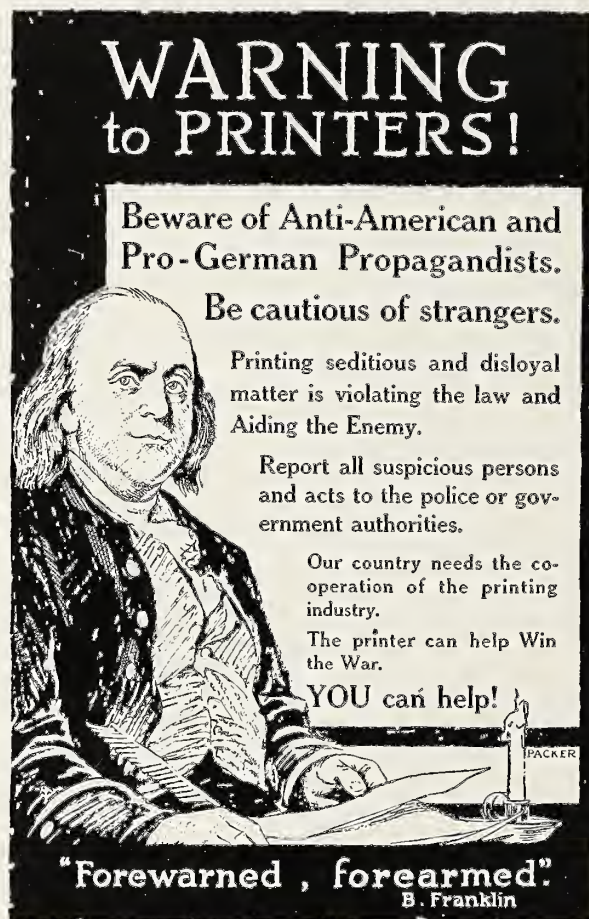
Title I. Sec. 3: Whoever, when the United States is at war, shall wilfully make or convey false reports or false statements with intent to interfere with the operation or success of the military or naval forces of the United States or to promote the success of its enemies, and whoever, when the United States is at war, shall wilfully cause or attempt to cause insubordination, disloyalty, mutiny or refusal of duty, in the military or naval forces of the United States, or shall wilfully obstruct the recruiting or enlistment service of the United States, to the injury of the service or of the United States, shall be punished by a fine of not more than \$10,000, or imprisonment for not more than twenty years, or both.

It is stated that there have been many attempts to have seditious matter printed, not only in the big cities but in the small towns as well, and a careful study of all questionable orders is counseled.

The following resolution was adopted at a recent meeting of the San Francisco Printers' Board of Trade:

WHEREAS, The successful prosecution of the war is now and has been seriously hampered by the circulation of enemy propaganda in printed form and used as a weapon to spread unrest and dissension throughout the country, and

WHEREAS, It is possible for the individual members of the printing industry to further demonstrate their loyalty and patriotism to suppress such actions by organized and concerted action; be it therefore



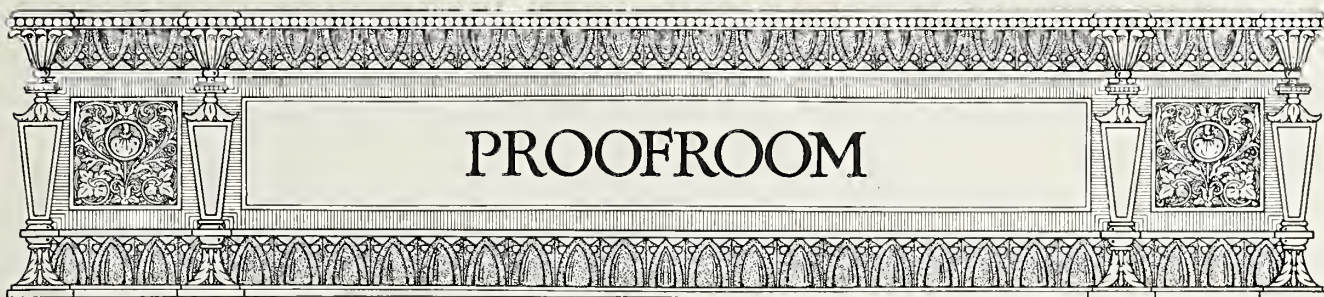
Reproduction of Poster Issued by the San Francisco Printers' Board of Trade.

Resolved, By the Printers' Board of Trade of San Francisco, that all organizations allied with the printing industry be urged to call the attention of their members to be on the alert and assist the department of justice and army intelligence corps in apprehending any propagandists who would use the printing industry to further their acts of treason; and be it further

Resolved, That a copy of these resolutions and such other necessary matter be sent the printing-trade publications throughout the country with the request that the same be given the publicity it well deserves.

The San Francisco Printers' Board of Trade has issued a warning to its membership in the form of a poster, reproduction of which is shown herewith. It is unique in its make-up and was designed by Fred L. Packer. All organizations allied with the printing industry will be urged to use this warning and distribute it among their memberships.

The officials of the intelligence division of the United States army have complimented the San Francisco printers for this patriotic movement, and feel sure it will have a tendency to suppress a considerable amount of enemy propaganda. Printers and publishers are asked to notify the police, the department of justice, or the army intelligence division of any suspicious circumstance they may note.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Follow Copy in Small Jobs.

I received a letter from a job compositor, enclosing a card which he had set and had to correct in a way he did not like. He had omitted a word that was in copy, and had inserted a comma that was not in copy. As a matter of fact, he had neither hurt nor improved the reading of the card, which contained half a dozen lines of display type with no punctuation. The customer insisted, when he saw the proof, that it be made like copy. And the customer was right. The only question between right and wrong in the case was one very easily answered. What the one who paid for it wanted was right and anything else was wrong. If the compositor felt strongly that change would better it, he might well enough have suggested it, though I think he would be foolish to do so unless there was a real error in copy; but he had no right to make the change without permission. Even the unsanctioned correction of real error in such work often makes trouble.

Rules About Capitals.

O. J. M., Los Angeles, California, writes about certain rules in the "Manual of Style" of the University of Chicago Press: "The Manual says: 'Always capitalize Van in Dutch names; never capitalize von in German names.' If this is an acceptable rule, what about van in Dutch and in Flemish names when preceded by forenames or titles? I think van and von should vary according to their use just as other foreign-language prepositions do, as de, la, da, della, etc. When preceded by forenames or titles these particles go down; when not so preceded, they go up. What do you think about it?"

Answer.—The rule quoted is not an acceptable rule, largely because it is not in accord with the practice found in any good books, but mainly because it is utterly unreasonable and conflicts seriously with the one universal rule that we must capitalize all proper names. Actual practice has become confused, probably through failure to discriminate according to the difference in significance between the two uses of the particles. On a basis of reason and logic, the rule suggested by the correspondent is just what I would have as the accepted rule. The one he criticizes is not in keeping with the treatment of such names in any language. Nobody always capitalizes van in Dutch or Flemish names, neither does any one always put it down. Practically nobody always puts down von in German names, or any of the other foreign particles. But it would not be difficult to find instances of absurd confusion in practice in books that pose as exemplars of all that is praiseworthy. As one instance I will mention an occurrence in my own experience. I was working in a printing-office that had much work for a prominent publishing firm who insisted that their copy must be followed literally. Of course this meant that the copy was carefully prepared. But the copy-preparing and the publishers' proofreading were done by girls who worked according to the letter of a certain set of thoughtless

rules, one of which must have been the senseless one that German von must always be down. Well, one of them came to a paragraph that began with Von, and mechanically changed the V to lower-case. The operator nevertheless set a capital and of course the proofreader did not change it. Proof from the publisher had this V marked down and the mark was accompanied with a sharp reprimand for not following instructions. Can you beat it? Beginning a paragraph with a lower-case letter!

A Question of Tense.

M. E. J., Jersey City, New Jersey, is puzzled, and so am I, over a matter of no importance, of which he writes as follows: "Please let me know which is correct, 'The best book I ever read' or 'The best book I have ever read.' Also, 'The best play I ever saw' or 'The best play I have ever seen.' Please give rule."

Answer.—My puzzle is over the best way to answer, rather than as to correctness. I can not say positively that one is correct and the other incorrect in either case. There is no established rule by which to determine absolutely, although the two kinds of past tense are so defined as to indicate a real difference. As a matter of fact, no tangible difference exists between the two expressions. "I read" and "I have read" actually convey the same meaning. Yet, were I to write anything that I wished to make so formally grammatical that it could not be criticized unfavorably, I think I should write "have read," "have seen," etc., in such cases. Alfred Ayres, in "The Verbalist," says of tenses: "The errors made in the use of the tenses are manifold. The one most frequently made by persons of culture — the one that everybody makes, would perhaps be nearer the fact — is that of using the imperfect instead of the perfect tense; thus, 'He was the largest man I ever saw' say 'have seen.'" What is said by everybody ought to be good enough for anybody, even when an obstinate puristic caviler says that everybody is wrong. Although I think that in the instances mentioned "have read" and "have seen" are grammatically more accurate, as a proofreader only, and especially as a printer's proofreader merely, I should never think of anything else than following copy in such a case.

THE EXPERT.

There is enough to know about any work there is to do to make the one who does that work an expert in his line.

To be expert means to do the work in hand the very best that it can be done.

There is pride and pleasure, as well as profit, in becoming expert in whatever we may do — and there is always room higher up for those who qualify by reaching the limit of efficiency in a given position.—*Typesetting Machine Engineers' Journal.*

The Drop of Ink and the Old Wall of China

By GEORGE E. BOWEN



PROGRESS always has been a battle between ideas and material resistance to them.

Ideas have battered down most of the old obstructions and in their place put libraries, public schools and a *free press*.

A drop of ink, informed and inspired by a vital, constructive thought, has rewritten the history of mankind, and also reshaped the maps of civilization.

Not long ago the weakest country in the world was surrounded by the strongest wall.

Today the material of that famous, romantic old defense is going into good roads, schoolhouses, factories and railway construction.

Ideas and a drop of ink dissolved the Great Chinese Wall—symbol of all things apart, restricted, afraid and forgotten.

The world moves, literally.

But in every march of progress there is a backward step. Probably to remind us of the folly of retrogression.

Such a step was taken by the American Congress, late in 1917, when, nominally for revenue purposes, it passed the *Postal Zone Rate Bill*, the real title of which should have been: *A Bill in Restraint of Reading*.

"Restraint" never has been a popular word in the American dictionary of progress.

But the *Postal Zone Rate Bill*, with a shortage of ideas in the ink used to record and publish it, causes eight offensive and obstructive walls of Old China to be built, whether or no, between as many geographical sections of modern America.

The only progressive thing about the *Postal Zone Rate Bill* is its increasing penalty, levied zone by zone on the popular, nation-wide desire for knowledge dispensed by the magazine and periodical press of America.

In the eighth zone, to be brief, this rate becomes, in effect, confiscatory and wholly prohibitive, reaching a maximum increase of nine hundred per cent above the present postal rate on second-class matter.

So, in large measure, while thus limiting intelligence in the more distant zones, the bill defeats its own purpose.

Americans think nationally, as a loyal habit of mind. As Americans, they believe wholly in all America.

Just now, in the cause of universal freedom from oppression, they are thinking, acting and praying in world-terms of courage and humanity, and are in no mood for official opposition to their attitude.

But here at home, the Chinese Wall idea is both obnoxious and antagonistic to the American sense of freedom, equality and progress.

More than one patriotic drop of ink is being used to blot out the purpose and effect of the feudalistic measure ordered to become operative July 1, 1918.

If there were no free public schools in America, the periodical press and the magazine still would save the intelligence of our people. As it is, we have become great and humane through these twin sources of wisdom—the public school and the periodical press. Through them we have grown powerful in government, supreme in business, enviably famous in education, art and science, socially secure, religiously tolerant, beneficent in every service of public welfare and humanity.

Wisely we realized the potent power of knowledge, saw the value of a drop of ink tintured therewith.

Very consistently we gave the drop of ink and its universal mission open right of way.

Greater than armies of men and powder and steel, it conquered the wilderness, peopled the desert, reared the sheltering homes and provident stores of our civilization, bound up our great land with a magic network of railways, and united us, as a people, with patriot pride and a glad belief in our common, equal destiny.

The story of America has gone out to a grateful world in a drop of ink, and the world, believing, has given us its faith, made us its model and its dream, brought us its tribute, gloried in our wisdom and sworn by our justice.

But now—eight dividing barriers more deadlier and depressing than China's ancient superstition of brick and stone and fear!

There is really no way to confine an idea with arbitrary walls of law or taxation any more than the spirit of truth can be weighed by the pound, or the example of courage measured with a yardstick.

We no longer heat our homes with a different stove for each room. A central plant does the work with far less effort and expense and with results infinitely more convenient and comfortable.

The Bible says something about "A house divided." It is a good text to study—even in Congress.

Our own national legend: "United We Stand," is an unanswerable reproach to the sponsors of the *Bill to Establish Sectionalism*.

The old Chinese Empire slept on in calm security behind its encircling, ancient wall.

China's statesmen and philosophers forgot, however, that every wall has two sides.

China felt strong within, and so, lapsing into apathy, slumbered through the centuries.

But the Great Wall, so strong within, was pitifully weak without.

A drop of ink, a printed page, a picture of the greater world outside, the hurrying story of its wondrous development, the appealing advertisement of its modern miracles, and lo! the Chinese Wall crumbled before the advance of new ideas.

Old China had but one wall, built against the world it feared.

America is setting up eight Chinese restraining walls against itself, against its hard-earned integrity—whose united greatness a perishing world appeals to for salvation.

The absurdity of a system of toll-gates of the mind seems the more preposterous when all our obsolete toll-gates of commerce now are glass-framed museum exhibits.

Mix your ink with ideas—if not with indignation. A drop from your pen and mine, from the protesting pens of true Americans in all the homes in all the towns in all the States of the Union will make quite a cloudburst of remonstrance in Washington.

There's no time to lose!

The sun of intelligence goes down July 1.

Uncork the ink!

Let every drop speak for wider education; for freedom of thought; for a nation united in spirit, faith and service; for the instant and complete overthrow of any opposition to these things.

The great hour of printer's ink is here!

COST AND METHOD

BY BERNARD DANIELS.

Cost System Simplicity.

Most printers who do not install cost systems make the excuse that they "find the system too complicated for a shop of their size," or some equally foolish idea. The facts are that the cost system is so simple that any one who can set an ordinary job of plain printing or write a letter can master it after a few hours' study.

The hardest thing about the cost system is the fact that it requires system in its use, and will not brook any carelessness in keeping the records. The man in the so-called "one-man" shop usually is quite well satisfied if he guesses within a quarter of an hour of the right time; but the cost system demands that he shall be within three or four minutes of being correct. It demands that records must be made as the work is done and not as nearly as can be remembered at the close of the day or the next morning.

One young man recently wrote the editor that the cost system in his small shop had compelled him to become methodical, and changed his business into a success more because of that fact than from showing him the correct prices.

The cost system is certainly a good school for the printer who is inclined to let things slide, if he is in earnest in his desire to have correct records and *know* just what he is doing. If he takes the system up as a study and, beginning with the time-ticket, follows one of his own jobs through the course of its manufacture and makes the records on the blanks, carrying it out to the finish on Form 9H (the monthly summary), he will get an insight into the system which will convince him that it is simple and easy.

Try this. If you have not received the blanks, write to the United Typothetæ of America, 550 Transportation building, Chicago, and ask them to send you a copy of their booklet and a sample set of blanks.

Driving or Driven?

We have all heard the good old saying: "Drive thy business and let it not drive thee"; but how many act upon that wise advice? Today more than ever before is efficiency necessary to success; and right now there are more printers than ever before making the mistake of trying to force efficiency without the right equipment. They are trying to make bricks without straw, as our good friend "Dad" Mickel so forcibly told the members of the Typothetæ at the Atlantic City session.

Obsolete machinery and old-time methods will not provide profits in these days, nor will the spasmodic purchase of new equipment under the hypnotic spell of an eloquent salesman. Your business is capable of development and growth if you will sit down and plan just what direction that growth shall take, and work out the details of the methods you will use to encourage that growth. The man who drives knows which direction he desires to take, and steers that way, using enough power to overcome the grades, and judiciously going around

the obstacles he can not surmount. The better his machine and the more carefully he handles it the greater his progress and the less gas he uses.

The printer who just asks for business, and takes any old job that comes along and tries to do it whether his plant is properly equipped for that kind of work or not, is the one who is driven — driven almost to desperation by the troubles he runs into and the losses he incurs. We all know this kind of printer, and can point him out at any time; but how many of us are in the same class? Are you, and you, and you?

The strenuous conditions that have been forced upon business of all kinds by the war make it important that we consider this phase of trade conditions, and not only drive our business by keeping right behind it and adapting the latest methods of efficient shop practice and machinery, refusing all work that does not fit into our plan, but also that we aid our competitors in putting themselves in position to drive their business, too.

Join the trade organization, study the trade journals, look into the improved ways of working, and investigate the latest machinery, adopting those which fit in and actually produce. But at all times keep in mind that the business will drive you into doing things that you will regret if you do not keep your hand on the throttle and drive your business.

Why the Proof Was Rejected.

Happening in the office of a friend the other day to discuss a little business matter, we were disturbed by the arrival of a printer's boy with a proof. A single glance at the proof was all the gentleman took, and then he wrote on the margin, "This is the worst ever, try again." As this was not in accord with his usual manner we were constrained to ask questions. He replied as follows: "That proof was taken with cheap ink on a sheet of news-paper and was crooked on the sheet at that; then it was carelessly folded right through the print and all smudged so that it was really disgusting, as I had given particular instructions that I wanted an especially neat job; in addition the boy had crumpled it in his pocket."

Printers generally seem to think that almost anything is good enough for a proof so long as it can be read. They fail to acquire the customer's point of view, which is that the proof shall give them some idea of what the job will be like. Then they deliver it in any old shape so that it will go into an envelope. Is it any wonder that the buyer is disappointed and begins at once to make changes and alterations?

Consider now another delivery of a proof that we witnessed in an eastern city. The messenger was neatly dressed and carried a sizable portfolio. When admitted to the office he said, "I have a proof for Mr. Smith, where will I find him?" When the information clerk offered to take it, he said, "No. It is with others in this portfolio and I must give it to him personally, or place it in a safe place on his desk if he is out." Being admitted to the office of Mr. Smith he addressed him respectfully and carefully opened the portfolio and took from

it the copy and proof, the latter neatly pulled in the center of a sheet, allowing sufficient margin to mark errors or alterations, and bearing the imprint of the firm of printers and a note to the effect that the job would not be printed until the return of the proof with O. K. The paper on which the proof was pulled was good, and a light pencil line marked out the size of the finished job and position of the type matter in that size. The sheet was not folded, and the effect was that of something of value.

Some days later we met the printer who sent out this proof de luxe and asked him how he could afford to do things in such style. Listen to his reply: "That style, as you call it, is saving me several hundred dollars each year after buying the boy a new uniform and portfolio every six months. Before I adopted this method there was constant trouble about proofs not reaching the customer in good shape, and any amount of changes and alterations that cost money to make, then another proof. Since I made the change I find that the proofs are most frequently returned by the messenger and that the alterations are reduced to a minimum, customers are expressing themselves as pleased with the service, and many of them are buying a better grade of work than before."

Here is a pointer for the printer who desires to get by with the least trouble. Alterations are costly and you pay for them in ninety out of a hundred cases, and a fraction of the money you are paying for them would enable you to avoid them by giving your customer proofs that will remove the desire to change instead of creating it.

You know the value of the well-dressed salesman, and of the well boxed or wrapped package in delivering the goods. The well-dressed proof is only another link in the chain that binds your customer to you and helps to create the good-will that so many printers claim does not exist — can not exist under the careless grab and shove plan that seems to be the rule among a certain class of printers.

Try the well-dressed proof by using heavy manila folders and protectors for them, even if you can not see your way clear to have the uniformed messenger. The main thing is to get the proof into the customer's hands in the most presentable shape. The modern proof-presses enable one to give what is practically a press proof, but the effect is lost if it is muddled and smutted in delivery.

How Much Overhead?

A puzzled beginner in cost-keeping writes to know whether his overhead or general expense is not excessive. He finds that his six months' average shows an overhead of sixty per cent, while one month it was seventy.

The question of general expense is one that has worried the experts in cost-finding, for while they feel that every expense should be charged directly to the departments receiving benefit from that disbursement of cash, there are occasions when the cost of division to the several charges would be so expensive that it would overshadow the benefit.

A safe rule is to charge as direct department expense every item that is traceable in any way to a department or departments, and carry into the general expense column only those items which are truly office and selling expense (if the selling expense is kept as a separate department this will care for a lot of items that are often included in general). A little care at the time the bills are O. K.'d will enable the placing of many items that later on will be difficult to trace to their source.

In making rough valuations it is customary to consider the overhead or general expense of a printing-plant as about fifty per cent of the total pay-roll and department expense, and this will prove a little high in actual practice where there are good bookkeeping methods. When the overhead runs up to sixty per cent it is wise to look carefully over the items comprising

it and note whether some of them are not truly department expense.

This is a more important matter than it seems at first glance, as every item that is improperly charged to general expense becomes an unfair load upon departments that do not receive any benefit from it. That is why we recommend the extra care in this matter. A department that may be unintentionally loaded too much will have too high an hour-cost, and the tendency will be to sell its product at too high a price and drive away trade, while the department from which the burden was taken will apparently show too low a figure, and its product will be priced too low, and perhaps made to run at an actual loss, or at any rate without profit.

Any expense that can be charged to a department as direct expense should be so charged, and any purchase that can be charged directly to a job number should be so charged and not loaded on a department. Stock purchases that are made in bulk should be charged to a stock department and from that to the jobs as requisitioned. If this principle is carried out there will be but little to charge to general expense, and that bugbear, "overhead," will be considerably reduced. It can be brought down to as low as forty per cent without very great exertion.

Knowing the Facts.

Among the many wise things written and spoken by Mark Twain in his inimitable humorous way, there is one sentence that should be emblazoned on the walls of every printing-office and indelibly fixed in the mind of every printer, particularly those who are entrusted with the work of making estimates and prices. This short sentence contains a big lesson to those who will receive it. It reads: "It is better not to know so much than to know so many things that are not so."

Just read that over again and think how much it means in the printing business in these days when misinformation is so generously spread about regarding the cost of production and the speed of machinery, and the tremendous amount of work that some speed artists are able to accomplish in such wonderfully short time.

But, seriously, one of the great troubles with the printing business today is the fact that printers know so many things that are not so and allow this phantom knowledge to influence them in making figures on their work. You all know the man who knows that presses average 'steen hundred per hour and that ink is such a trifle that it is always included in the hour-cost of the presswork; and that other fellow who can always know just how long it will take to set the type for a job by just looking at the bundle of copy and a sample page of the proposed catalogue. There are some men who can guess very closely in the majority of cases, but they are few and they always fall down at the most important time.

It is much better to know that you do not know just how much time it will take, and that you must figure out each job by the evidence of past records and carefully prove the figures. You can then go ahead with confidence, and the chances are a hundred to one that the job will come through with a profit.

Then there is that class of old-time workers who really know what was correct according to the old methods and allow that knowledge to fill their minds to the exclusion of newer ways and records until they arrive at that stage where the new things and modern methods are refused a fair hearing and condemned without a trial because they are different. It were better for these men that they knew less of the old, that they might have the room in their minds for the new, and be willing to test before condemning.

These two classes of men do not comprise all the printers, or there would be no progress; and it is the duty of every printer to keep an open mind so that he can acquire new knowledge of the things that are so and dismiss those that are no longer so. This is especially necessary at the present time, when there

is likely to be a great advance in printing methods because of the changing national and international conditions brought on by the war.

Pathetic Bidding.

Early in February the State of Utah opened bids for a reprint of "The Laws of the State of Utah"—three thousand copies of a 2,000-page volume, bound in buckram, and one thousand in Buckeye cover.

On a previous occasion this job was the central point of a pathetic history. One printer "went broke," a bank was wrecked, and the cashier committed suicide. These awful consequences were well known and should have influenced bidders to make a proper price. Bids were asked from all over the country and specifications sent broadcast. The authorities met and scheduled the following bids:

Denver.....	\$18,760
St. Louis.....	16,000
San Francisco.....	15,476
Salt Lake City.....	14,720
Chicago.....	14,629
Chicago.....	11,087
Zion City.....	10,710
Jefferson City, Mo.....	9,800
Salt Lake City.....	9,200
Chicago.....	8,800

As the last bidder neglected the formality of sending a certified check with his bid it was thrown out, and the contract was awarded to the lowest remaining bid, which was less than fifty per cent of the price asked by the high man.

The job was thus kept at home and gives the local printer a chance to struggle with a proposition that will put him in a hole, no matter how well managed his plant. Our readers will naturally be interested in the details of this job, which we give below:

COMPOSITION.—2,000 pages of heavy composition in 10, 8 and 6 point type with black-face side-heads, foot-notes and other difficulties usually found in such work.

STOCK.—28 by 42, 80-pound machine-finished paper worth 8½ cents a pound.

BINDING.—3,000 in buckram and 1,000 in double-thick Buckeye cover; all signatures sewed and the books stamped in leaf.

A conservative estimate on this shows where the bidders courted loss and stepped over the boundary line of good business, even though they may have been patriotically inclined to keep the work at home:

STOCK.—530 reams, 42,400 pounds at 8½ cents.....	\$3,604
Handling stock, 10 per cent.....	360
COMPOSITION AND LOCK-UP.—At an average of \$1.80 per page..	3,600
PRESSWORK.—Make-ready of 63 forms at \$4.....	252
252,000 impressions at \$2 per thousand.....	504
Gordon presswork for paper cover.....	3
INK.—500 pounds at 40 cents.....	200
BINDING.—3,000 in buckram at 75 cents per copy.....	2,250
1,000 in paper at 17½ cents.....	175

Total cost.....\$10,948

These figures do not include anything for deliveries or emergencies and are scaled very low. The bidders outside of the home town would have casing, hauling and freight to pay, which would probably run into four figures, considering the present price of lumber and that there would be about twenty tons of books in addition to the weight of the cases. Suppose that we consider this item as \$1,152, which makes the total cost \$12,000. Adding only twenty per cent for profit brings it up to \$14,400 as a minimum safe figure and makes it look as if the other Salt Lake bidder knew what he was doing.

Such pathetic demonstrations of the need of organization and education among printers are all too frequent. The State of Utah is able and willing to pay a fair price for its work, and yet these printers are willing to give it real money for the privilege of doing the work. How long, O Lord, how long?

Quality.

In printing, as in other commodities, there are several grades to fit different needs and uses, and in each grade there may be more than one quality, but there should always be an effort on the part of the trade and every individual member of it to maintain as high a standard as is possible in each grade.

No one expects a newspaper to be as well printed as a high-class novel; nor an almanac to be an edition de luxe; but the constant competition of price and the ceaseless struggle after speed of production in order to make profit at the lower price tends to cause a cutting of quality to the point where our workmen become careless and slovenly in their methods and the growth of the trade is hindered.

You may be doing a fair grade of work and feel that this does not interest you; but it does, because every printer is interested in the maintenance of the quality of printing at a standard where the amateur and the "graphs" can not quite equal it—to a point where the quality is evident to the layman as well as to the expert. This does not mean that every job must be a superfine edition de luxe, but it does mean clean presswork and even color, careful register and true count on every job. It means well-proportioned display and proper restraint in the mixing of faces and the addition of ornamentation, so that the message may not be obscured by the design.

There are a number of quality printers, and some of them do not print books or fine catalogues—but there are too few of them. There are many printers who are striving to do the best work possible and find it hard to get the workmen to carry out their ideals. There are many good workmen, too, but not enough.

And this brings us to our real message, "What are you doing at this time to enable the young men in your employ and the young men in the other print-shops in your city or town to learn how to produce quality printing?" This is not a matter to be carelessly thrust aside as the other fellow's business; it is of serious importance, and now, when our young men are being called to the defense of liberty, it is increasing in importance. The young printers who are going to the front are the men who during the last few years have learned the modern way of handling type, ink and paper, and their loss (even if temporary) is being seriously felt.

Here is a suggestion: Let the printers of each city open training-schools for their workmen, where they may be taught the best way of doing their work and how to break old habits of working that produce more fatigue than product. This does not mean places to make half-baked printers, but rather a school which will *train the present printers* in such a manner as to make their work so much more efficient that there will be no need for the blacksmiths and shoemakers such as are usually turned out by ill-advised attempts at trade training of persons who have no previous experience.

In every city there will be found one or more skilled workers who are familiar with modern methods and capable of teaching, and who are willing to devote a portion of their leisure to improving the trade conditions. There should be enough of a similar spirit among the employers to meet the expense of such teaching and provide the places for it. In some of the smaller cities it will be possible to use one or more of the plants for an hour or two of an evening as a training-school. There will be but little need of actual manual training for the class of pupils who will attend such schools, as they will all have had a familiarity with the tools of the trade and the methods of handling them, but the traditions of good work and the rules and formulae of the art will need to be taught by precept and sample.

The various printers' organizations have classes in estimating and classes in salesmanship which are teaching the office forces and the managers the fine points of their work, but there is as yet no general movement to teach the compositor and

pressman the finishing touches of the mechanical part of the business. Such instruction is needed, despite the fact that some of our readers may turn up their noses and say that the proper place to learn to be a compositor or a pressman is in a printing-office. Let those who feel this way look back over their own lives and see how much time was wasted in learning in the print-shop from competent men who did not possess the instinct for teaching; and those others who were so unfortunate as to be compelled to learn from the less competent. The ability to impart knowledge is a gift; and it is a good thing for humanity that those who possess it are anxious to use it.

Again, "What are you going to do to help bridge over the gap in the ranks of the printing-office caused by the absence of the men who are going to do their bit at the front. Think over the above suggestion very carefully and then make an effort to interest your fellow printers in putting it into practice. It will pay.

Following Copy.

Every printer knows the rule: "Follow copy if it goes out of the window," and most of them are careful to fulfil the spirit if not the letter of this old trade aphorism. But here is a case where the customer decidedly objects to the old way and claims he will not pay the bill because the printer followed copy:

"We have just completed a booklet for one of our customers and enclose copy that you may help us to decide a dispute that has arisen over what he claims are errors in the job, because of which he refuses to pay our bill without a reduction that would wipe out our profits and leave a big loss. The circumstances are these: We received typewritten copy for the entire job, which copy was corrected in ink and pencil until in some cases it was difficult to decipher, proofs were submitted and O.K.'d by the customer with some few alterations, the job was printed, and then he discovered that he had given two different prices for the same part of his machine in two places. A careful comparison of the original copy showed that we followed copy exactly. The buyer claims that we were in duty bound to discover the error and correct it. We claim that while we might have noted the error and queried it on the proof we were not under any obligation to do so, and therefore not responsible if errors in copy appeared in the finished job. Finally we decided to leave it to you to determine who was responsible, the printer or the customer."

Here is certainly a case for a Solomon to judge upon. While there is no doubt that the printer was justified in setting the type according to the copy in the first place, it would seem that his proofreader should have noticed the discrepancy in price as the two appear on opposite pages in one case and on the same page in another. But it is also a fact that the customer is bound to furnish correct copy for the printer to work from, and that copy should be in such condition as to be easily read. This being the condition we sent for the copy of the pages in question and found that the error had occurred through the fact that the copy had been altered in one place and not in another; also that the copy was exceedingly difficult because of the number of interlineations and corrections. It was what we used to call in the good days gone by, "copy written on the proof."

We think, therefore, that the printer erred in the first place in accepting copy to work from that was in such a condition. He should have insisted upon its being rewritten and furnished to him as a clean typewritten copy. As the customer was shown a proof, however, we must decide that the error is on him, as a printer is justified in printing the job just as it is in a proof when that proof is returned to him marked O. K., as this one was. Under these conditions it is our decision that the buyer should pay the bill and exercise more care in the future in the preparation of his copy, furnishing the printer such copy as will enable the compositor or

machine man to work efficiently and correctly without undue loss of time deciphering its intricate changes.

In this connection we can not help again calling the attention of our readers to the fact that printers should insist on clean typewritten copy for all work, or, failing to get it, should charge for and have the copy furnished typewritten and corrected before giving it to the compositors. This will prove a saving in the end, as it will enable the workmen to make better time, and will uncover many errors that are easier to correct in copy than in type and vastly less expensive.

Since writing the above we learn that the customer paid his bill and practically told the printer that he was a fool for trying to set the job from such copy.

System in Estimating.

Estimating is without doubt the hardest task that the printer has, and any means of reducing the work or lessening the hardship is welcome, so we gladly publish the idea of one of our readers, who says that a great deal of this hardship is due to the lack of system on the part of most estimators. We are especially pleased to do this because he suggests a remedy.

"If each estimator would get the habit of analyzing the job into certain constituent parts or classes of work before making any figures, and then figuring on each of these sections as a separate unit, carrying the total of that unit to the final column, it would make the work much easier.

"Then," he goes on to say, "if each estimator were to get the habit of using tables of values for each operation or section it would reduce the work still more. Many of these tables are published and can be obtained from the trade journals and books on printing, and others may be readily figured by making the figures for the section once for all for the different quantities. These tables should be printed or typewritten on uniform sized sheets and kept in a loose-leaf binder.

"At first you will find it hard work to get the time to work out a table, but as you advance you will find that these tables save you so much time that you will have leisure to work out many more than you at first thought necessary.

"To gain the full advantage of such a system it will be best to acquire the habit of making an estimate always in the same routine manner. For instance, first decide on the size of page and the size of sheet as this governs the presswork; then on the size of type and the number of pages to be run up — this fits in with the first; then take up the class of composition — machine or hand — and the style of make-up. Each of these items should be noted on a memoranda slip or on the estimate blank as you decide them.

"Next figure the quantity of paper and the quality and price, noting particularly that you can get the cover paper to run right for folding, going thus from item to item and noting them all down on the estimate before any price figures are made. After verifying all the items and seeing that no operation that is required for the production of the complete job is omitted, consider the time required for each and place it in the right column of the estimate blank. Again verify your figures, then refer to your tables and insert the prices and add up the total.

"This may sound like a lengthy operation, but a long trial has shown that it really is very much quicker than the old way of figuring out each item completely before going to the next."

Our correspondent says that since adopting this method he has made a record for absence of errors, of which he is proud, claiming that it is 99.6 per cent perfect.

WHAT'S IN A NAME?

A newspaper started near an irrigation project in Arizona is called *The Dam Truth*. If it lives up to its name it does not take much of a prophet to predict some very hot times in Arizona.—*New York Globe*.

OPENING OF NEW PLANT RECORDS REMARKABLE PROGRESS.

BY OUR CORRESPONDENT.



FROM a total floor space of 480 square feet in 1910 to 52,000 square feet by the first of 1918 is a considerable increase, and denotes remarkable growth and development. Taking into consideration the fact that three of these years have been what might be termed "lean" years, during which business houses have been confronted with rather uncertain conditions, this expansion is nothing short of phenomenal. Yet this is the record achieved by M. F. Shafer & Co., of Omaha, Nebraska, when, on January 17, the formal opening of the new building shown on this page was celebrated.

The history of the company reads somewhat like a romance, and presents a splendid object-lesson of what can be accomplished by initiative, grit, persistence and hard work. The actual start was made in 1902, when two brothers — W. E. and M. F. Shafer, president and vice-president, respectively, of the company — who had acquired some knowledge of business problems through helping in the general merchandise store owned by their father in one of the thriving towns of Iowa, decided to start out for themselves and opened a "special service" advertising business, the main feature being the planning and preparation of selling campaigns and complete business renovations, and their plan of operation consisted largely of taking hold of run-down stores that were about to be turned over to the

ticular advertising signs and novelties, and shortly after they purchased a small commercial printing-plant in Council Bluffs.

In 1910 the two brothers, who had been operating under a copartnership agreement, decided to form a company. The organization and incorporation, under the laws of the State of Nebraska, of M. F. Shafer & Co., was, therefore, immediately consummated, and the headquarters were moved to a small



An Abundance of Light and Fresh Air, Important Features in the Development of Efficiency, Is Assured in a Building of this Type.



The Main Office, Showing Floral Offerings Presented to the Company.

sheriff for the benefit of creditors, and "bringing them back to life" by the injection of intelligent publicity methods. This work led to the designing and preparation of their own par-

store in Omaha. This move gave them the capacity of 480 square feet for their plant. New side lines were added to the business, and the continual development necessitated constant increases of space and moves to larger quarters, until during the early part of 1917 it was decided that a stop should be put to the moving and a permanent home should be secured. The building illustrated here is the result. In the announcement of their opening, the brothers stated that while the new home affords room for further expansion, it does not represent the ultimate aim, but is merely the nucleus for a plant that will eventually have three times the capacity.

The new building is 66 by 132 feet, with five floors and basement, the latter being slightly below the ground level. It is built entirely of reinforced concrete, brick, steel and glass, making it thoroughly fire-proof. The contents are well protected by an improved automatic sprinkler system, and fire-proof doors, which close automatically when the heat in any room is sufficient to start the sprinkler system, have been provided for the elevators. Thus the structure may well be said to be the last word in safety.

In the basement are the cylinder presses, of which there are five, ranging from a size suitable for doing small work at great speed to the large machines for posters, catalogues, calen-

dars, etc. In the same room is a sixty-eight-inch cutting-machine. There is also a fire-proof vault, built especially as a storeroom for inks. A part of the basement, at the back, is arranged for a garage, where the large auto trucks and smaller automobiles that are used in the business are kept.

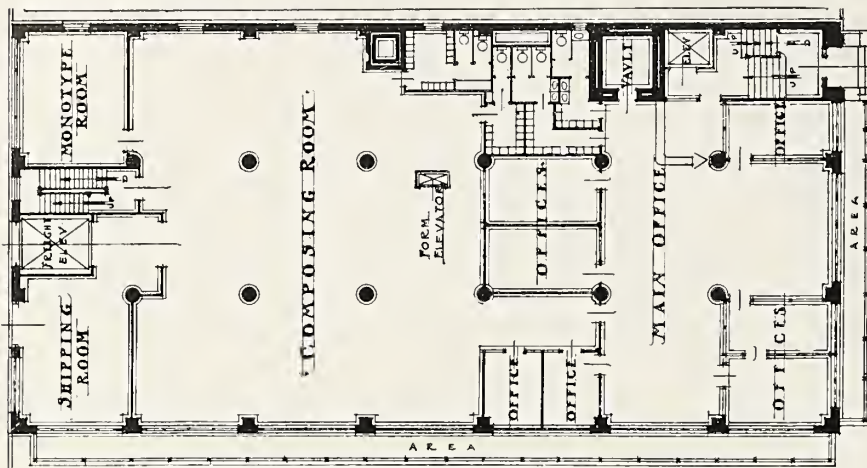


Diagram Showing the Arrangement of the First Floor.

The first floor, a diagram of which is shown, contains the general offices, composing-room, with a separate room for the monotype department, and the shipping-room, the latter having a platform from which trucks may be loaded or unloaded under cover.

A large display-room for samples has been provided on the second floor, and on this floor will also be found the job-presses and the bindery. Several other departments for the manufacture of the various novelties produced by the company are also on the second floor as well as on the third.

The fourth and fifth floors contain the art department, and also those in which the celluloid, cloth and leather goods are manufactured, together with space for the storage of stock, finished jobs, etc.

Considerable study was given to the efficiency of the plant, and in every department will be found the latest improved labor-saving devices and equipment. Likewise, all the machines are equipped with various attachments for facilitating the work, allowing the greatest possible production and eliminating waste motion. Safety devices for the protection of the workers have also been applied to all the machinery.

The reader must not jump at the conclusion that the entire attention of the company has been focused upon the merely mechanical features for increasing the output. On the contrary, the human element, which is all too frequently overlooked, has received its full share of consideration, and every convenience possible has been provided for the welfare of the workers. A lunch-room has been thoroughly equipped for all the employees, and the company is arranging to furnish warm lunches at cost price; toilet facilities are on each floor, with hot and cold water supplied at all times, and in the basement is a shower-bath for the men.

As shown in the accompanying illustrations, the building is so constructed that the sides are almost all glass, thereby

giving full benefit of the daylight and greatly reducing the need for artificial light. Nevertheless, an efficient lighting system has been installed.

The concrete floors throughout the building have been treated with a special preservative which makes them acid and grease proof and also prevents dust forming from the concrete.

The heating system is an important item in a printing-plant and demands considerable study. The company's investigation led it to install a vapor vacuum system by which an even temperature can be maintained throughout the building at all times with the minimum consumption of fuel.

In the course of its development the company has added various lines to its business, so that today, in addition to an extensive job-printing business, it also produces a wide range of calendars and advertising specialties, including cloth, leather, celluloid and metal novelties, and has a force of over sixty salesmen on the road, besides a number of special resident representatives in various parts of the country.

In building up a business it is essential that the entire organization be maintained at the highest degree of efficiency, and this can be accomplished in no better way, surely in no more humane way, than by the development of the community spirit among the employees. This has been the principle followed by M. F. Shafer & Co. throughout their career. One of the features that has helped cement the organization and unify the interests of the employees, is the house-organ, which is issued every few weeks and sent to all



A Portion of the Composing-Room.

the salesmen on the road as well as the other employees. A meeting of all the employees is held each month, and at this meeting prizes are awarded for efficiency reports, and announcements or discussions of general interest take place. Features of this kind, combined with the attention that is given the comfort and general welfare of all the workers, has engendered a spirit of loyalty throughout the organization which is responsible, in large part, for the success of the company and will prove a big factor in attaining the goal it has set — a plant having three times the present capacity.



PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

"Overcutting" a Negative and Restoring.

Dr. K. P. Y., New York, asks: "Is there any way to restore an 'overcut' negative? What I mean is: when you are using the iodine-cyanide solution and by accident you go too far, is there any way of restoring or strengthening the dots that have been weakened without making over the negative?"

Answer.—After iodizing the negative once more, take in the darkroom, flow it with the silver solution and redevelop it with the regular iron developer to which a few drops of silver from the bath have been added, so as to give the developer a muddy appearance. This redevelopment must be done in the darkroom and watched carefully to prevent a fog or brown stain from appearing. When the redevelopment seems right, wash and blacken as usual.

Enamel for Zinc.

"Reader," Baltimore, writes: "I have tried enamel on zinc for half-tones, but if I burn in the enamel sufficiently I am likely to melt the zinc. You have told how to use enamel on zinc but I have forgotten, as I was not interested then."

Answer.—In the public library you will find bound volumes of *THE INLAND PRINTER*. If you look in the index of any volume under the heading "Process Engraving" you will find different formulas for enamel on zinc and for hardening baths to use with it. Etching half-tones on zinc is easy with any enamel by burning it only to a light brown, then, before etching, let the enamel harden in a bath of either chrome alum or formalin and etch in a strong nitric acid bath in a machine, using no water on the enamel until after the etching is finished. It is water that softens the enamel.

Learning the Art of the Finisher.

"Apprentice," Cleveland, writes: "I was much interested in the two illustrations, showing a half-tone before and after finishing, in this month's *INLAND PRINTER*. I want to be a top-notch finisher, but I am afraid I will never learn in the shop. What books can I read that will help me? I think I can get some spoiled plates to practice on at home by paying for the copper that's in them and selling them for scrap copper afterward."

Answer.—If you want to become what you call a "top-notch" finisher you should begin by attending an evening art school and studying drawing from casts. Spend a couple of seasons at this, and when you have learned to sketch, in pencil or crayon, all the delicate shadows of plaster casts, you are on the way to becoming a good photoengraver, no matter what branch of the work you take up. As the finisher in re-etching has to work from dark to light, you could practice that by using a dark crayon paper and drawing on it with chalk, working from the high lights down to the shadows. Proofs of a flat after it is etched, and then proofs of the half-tones after finishing, would be most valuable to you for study. The

half-tones you refer to, published in the department last month, should be kept as exhibits of the finisher's art. There can be no book on the subject that will be equal to the shop as a teacher once you have learned to draw.

Photographing on Copper for Wax Engraving.

James Judson, Philadelphia, writes: "How do wax engravers photograph the map designs on the wax coating before etching in the lines and punching in the letters? It must be kept a secret for I have searched the libraries and no technical work tells anything about it. I want to photograph portraits on the wax so that they can be etched with a needle point."

Answer.—The method of photographing on wax is kept a secret though the principle of it is the same as photographing on wood. The wax coating should be a white one, and on this must be prepared a sensitive film of chloride of silver. To do this, the wax is first flowed over with gelatin or albumen containing ordinary table salt with a trace of chrome albumen to harden it. After the gelatin or albumen coating is dry it is flowed with a forty-grain solution of nitrate of silver in distilled water in a dark room. After this is dry it is exposed to light under a negative until the print is strongly visible, when it is fixed with hypo solution.

A Novel Copy-Board.

C. C. Weston tells in the *British Journal of Photography* of a copy-board he uses for copying unmounted photographs. This board is well clamped at the back to prevent warping, and has a quarter inch fillet of wood well glued and bradded around its edge so as to make a shallow tray. This tray is filled with a composition similar to that used for hectograph or gelatin copiers. Exact quantities for making the mixture can not be given, as the materials vary so, but one part of glue and six parts of glycerin may be taken as a basis for experiment. Best glue, swelled by soaking in water over night, should be placed in a water-bath and melted by heating. A crude variety of glycerin can then be poured in and gently stirred in one direction to avoid air bubbles. A little oil of cloves or other preservative is essential to prevent decomposition. In order to test the mixture before filling the tray, a small patch should be poured on a flat surface and allowed to solidify; if it is too moist and tacky, more glue is required; if it is too hard, more glycerin is needed. When the mixture is of the right consistency the board is leveled and the hot composition poured gently in and guided over the surface with a bent glass rod until it is covered with an even layer to the depth of about one-eighth of an inch. It is then left to set, and after a gentle rub over with a damp sponge is ready for use. Unmounted photographs or paper copy will adhere firmly to this composition with the slightest touch without any tendency to curl during exposure, and when the exposure

is completed they can be stripped off in a moment. Extensive use of this method has shown that fixing up paper copy can be done much more rapidly than by the use of pins or placing the paper under glass.

Etching Silver Plates.

"Old Engraver," New York, asks: "I have a number of silver plates to etch for a customer I want to favor. I have tried numerous combinations of acids without being able to hold the enamel. Some one recommended a mixture of nitric acid, hydrochloric acid and sal ammoniac, and then I did get into trouble. It etched the enamel off the plate immediately. Can you suggest an acid like chlorid of iron that will etch the silver without attacking the enamel?"

Answer.—Nitric acid is the best mordant for etching silver. If you use alcohol instead of water to dilute it you will have no trouble with the enamel. But, then, you should not have trouble with nitric acid and water if you use an enamel suitable for zinc. The addition of gum arabic, gelatin, sugar or anything that will thicken the etching solution will help prevent it from attacking the enamel. One thing to be careful about in using enamel on silver is to see to it that it is exactly neutral, for it will attack the silver plate if it is either acid or alkaline in excess.

Pencil Sketches, to Reproduce.

"Engraver," Springfield, Massachusetts, writes: "I have seen some dandy reproductions of pencil sketches in half-tone with the backgrounds all white just like the paper, and they do not look as if they were cut out either. Could you tell me how they do it? I have tried it and failed. Would not a mezzograph screen be best for that class of work as it has a grain like the pencil grain?"

Answer.—Experienced engravers have found that better facsimiles of pencil drawings can be made with a very fine cross-line screen than with a grain screen of any kind. In theory it would appear to be wrong, as the pencil drawing is always a grain in texture. The way they do it is to bring the half-tone screen much closer to the sensitive plate than usual. Expose with a small stop, to get the pencil lines in half-tone without paying attention to gradation. Then expose with an extra large stop to fill up the dots representing the white paper. By manipulation in intensification the dots between the pencil lines are further filled up so that it becomes a high-light negative. By careful printing on the metal, rolling up after a slight first etch, and other tricks which the etcher knows, the pencil effect is retained and brought to a successful result by the expert finisher.

Stenciling Colors by Machine.

Jacques C. LaPorte, Detroit, writes: "I am sending a fashion picture in colors and would appreciate your telling me how the colors are printed on the picture. I have had several opinions: One thinks it is regular color-printing from zinc blocks, another says the color-blocks are either wood or linoleum. It looks to me like hand coloring by stencil, but the magazine I took it from must have too large a circulation to permit that, so it must be done by some new process."

Answer.—The French fashion publication from which this print was taken formerly had a circulation much over 100,000 copies, and one can count as many as seven different colors in the print. They are evidently water colors laid on with a brush, as is indicated where the brush has gone over the borderline of the dress. This work was done by hand by women in French prisons until about 1900, when Phillippe Orsoni invented a machine for stenciling, and this is undoubtedly an exhibit of work done on his machine. The sheets to be printed are fed on a traveling metal belt that passes under as many stencils as there are colors to be applied. The sheet is kept in register

while the stencil and paper are pressed together and a brush laden with color passes over. At first touches of color were put in on small spots, like flowers, by hand, but even these are now printed by the machine in register.

Poster Art Advancing.

The American Institute of Graphic Arts had a most successful meeting in February when "The Poster" was the subject for discussion. Charles Dana Gibson, chairman of the Pictorial Publicity Division of the National Committee of Public Information, gave a most illuminating talk on the opportunity for artists everywhere to show their talent now. Adolph Tiedler, himself a successful poster artist, explained the technique of the art; Matlack Price, author of "Posters," showed how the overlauded German poster was always superficial and lacked the skill shown by designers in other countries. Charles R. Lamb and Prof. Arthur W. Dow, of Columbia University, also spoke; John Clyde Oswald presided. There was a choice exhibit of about forty posters, many of them having received \$1,000 prizes in poster competitions. Even in this small collection it was evident that our American artists are showing remarkable versatility without developing a national style, which is characteristic of the poster designers of other nations. At this meeting a \$2,000 prize competition was announced for War Savings Stamps posters.

Photo-Plano Hocus-Pocus Processes.

A correspondent writes: "We have been informed that there is a process that is intended to revolutionize the printing industry to the extent that it will supplant photographing, photoengraving and printing. This information comes to us through one who is selling stock in this organization, and as several of our friends are interested I take the liberty of writing you and endeavoring to learn something regarding the process that has these features."

Answer.—The promoter with the invention that is going to revolutionize the photoengraving industry will always be with us, though he seems to be unusually busy just now. He has taken in the most astute, from Edison down, and it is not surprising as there is so much that is so mysterious about photography, so much of it that is done in the dark, and its possibilities are so many and undeveloped that it is a splendid medium for deception. Even scientists with big reputations were convinced that departed spirits could be photographed. As one of the purposes of this department has been to protect the trade against alleged "revolutionary" schemes, the writer could fill a book with his experiences and exposures of fake enterprises based on photography. In most cases even the promoters are ignorant of the photoengraving processes in use, or that have been tried out and passed by. In many cases they are reworking worn-out claims. It is strange that one with a process to revolutionize the printing industry would seek the mountains of North Carolina to sell stock, when they are looking for such good things in the printing center of the world. Still they are caught even in Wall street. Some time ago a million dollar company was formed in New York to prepare zinc plates for offset printing based on the fact that nitric acid and alum would roughen the surface of a zinc plate. It is well to "be from Missouri" on all of these revolutionary processes until after consultation with some one who knows the state of the art.

ALL PRINTERS.

President Wilson's grandfather taught each of his seven sons the printer's trade. The president has referred to that fact on more than one occasion, and has said humorously that it was not strange that he should have dabbled in printer's ink himself.—*Chicago Tribune*.



EXAMPLES OF
DECORATIVE DESIGN
AND TYPOGRAPHY
PREPARED BY
HARVEY HOPKINS DUNN
MOSTLY FOR
MAGAZINE DISPLAY
AND
COMMERCIAL
PURPOSES





Your Home Reflects Your Taste
in woodwork. To create an interior decorative scheme of true individuality, be sure that your choice of wood is adapted to your preference in color.

ARKANSAS SOFT PINE

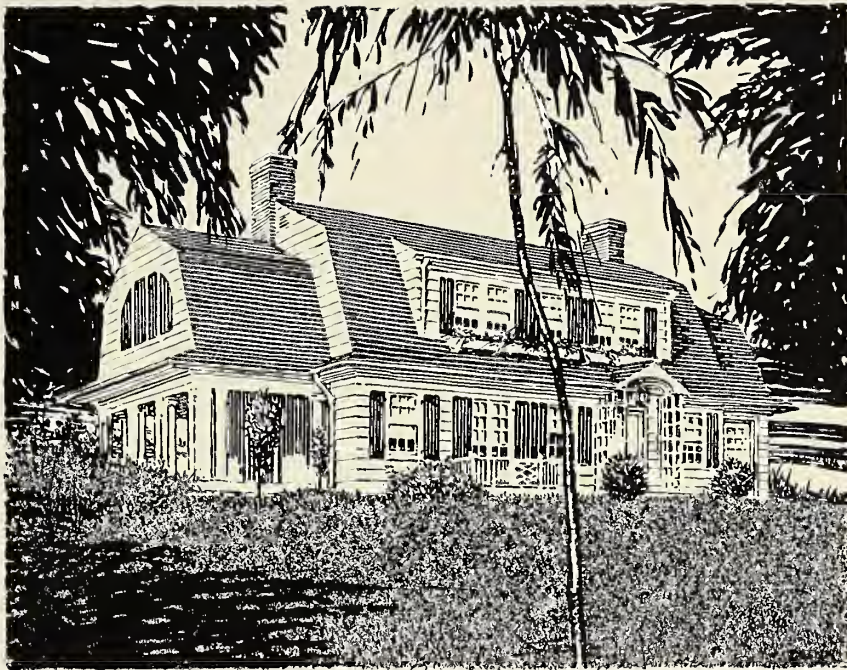
with its requisite physical qualities for stains and enamels, supplies the perfect base for either treatment. A non-resinous wood of fine texture and beautiful figure, it can be made to harmonize completely with period furniture or dainty hangings.

Our book describing how and why will be sent on request.
If interested in new home plans, let us know. Arkansas Soft Pine is Trade Marked and sold by dealers East of the Rockies.



ARKANSAS SOFT PINE BUREAU
120 BANK OF COMMERCE BUILDING
LITTLE ROCK · ARKANSAS





AN INVITING EXTERIOR
 should mean an hospitable interior. No one factor is more necessary to a warm, home-like inside-the-house atmosphere than perfect woodwork. Above all, beware of dead-looking trim which will neutralize every attempt to carry out your chosen decorative scheme.

ARKANSAS SOFT PINE
 affords particular home builders the ideal woodwork for rich browns, deep mahogany or dainty silver gray and enamel tints. It is free from every deterrent effect on stains or enamel.

Our book explaining why and how will be sent on request. If interested in home plans, let us know at once. Arkansas Soft Pine is Trade Marked and sold by dealers East of the Rockies.

ARKANSAS SOFT PINE BUREAU
 120 BANK OF COMMERCE BUILDING
 LITTLE ROCK · ARKANSAS



Drawings and Typography by Harvey Hopkins Dunn, 1917



YES *it costs more to build NOW than it did one, two or five years ago. The cost of lumber, however, has not increased more than twenty-eight per cent since 1914, while other building materials have advanced as much as seventy-five per cent.*

IN terms of farm products, present prices received for hogs, wheat, corn, oats, cotton, etc., will buy twice as much lumber this year as in 1914. Likewise prices received for nearly every commodity in trade represent a greater buying power in the lumber market today than at any time in the past decade. Therefore when we say

BUILD NOW—WITH WOOD

We are urging you to build the home you have longed for at a price that represents a smaller per cent of your surplus, than when the entire scale of commodity

prices was materially lower. *Over One-Half Billion Board Feet Annually of*

ARKANSAS SOFT PINE are produced by this organization. That means an abundant supply of moderate priced, reliable building material available to home-builders during this season.

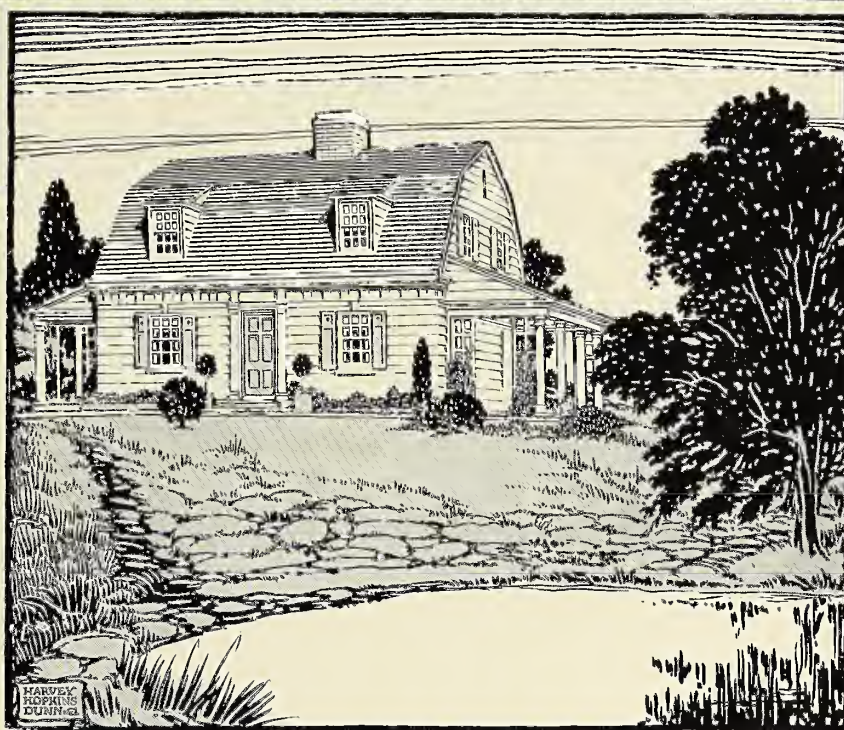
ARKANSAS SOFT PINE is the ideal wood for complete homes. The framing material is light, strong and durable. The interior finish supplies a woodwork which will delight the most fastidious housewife.

WE *will send on request booklet containing attractive home designs, brochure on proper finishing of woodwork and finished samples. Write today*

Arkansas Soft Pine is Trade-Marked and sold by
dealers east of the Rockies

ARKANSAS SOFT PINE BUREAU

455 BANK OF COMMERCE BUILDING
LITTLE ROCK · ARKANSAS



Make Yours Not A House But A Home.

Avoid indifferent looking trim. Color in woodwork, whether stained, enameled or painted, is the keynote of taste in home-like rooms. Daintiness, warmth of tone and artistic effect are totally dependent upon the kind of wood on which the desired color scheme is carried out.

ARKANSAS SOFT PINE

With its individual physical qualities, is the ideal base for stains or enamel. Either finish will retain permanently, its luster or original whiteness, due to the non-resinous character of the wood.

Our book on finishing explains why and tells how. A copy will be sent on request. Write today. Arkansas Soft Pine is Trade Marked and sold by dealers East of the Rockies.



ARKANSAS SOFT PINE BUREAU

625 BANK OF COMMERCE BUILDING

LITTLE ROCK · ARKANSAS



Designed and drawn by Harvey Hopkins Dunn, 1917



Alexander Brothers

Makers of Leather Belting and Leather Specialties
Branches ~ New York ~ Atlanta and Chicago
Executive Offices and Plant ~ Philadelphia

Medallion drawn by Harvey Hopkins Dunn, 1917

TO · THE · FAMILY · OF OUR · LATE · PRESIDENT

IN THE GREAT LOSS THAT HAS COME TO US IN THE DEATH OF OUR BELOVED PRESIDENT MR. GEORGE W. WELLS IT SEEMS ALTOGETHER FITTING AND JUST THAT OUR HEARTS AND MINDS RETURN FOR A TIME TO THAT MERCIFUL PROVIDENCE WHO WATCHES WITH LOVING SOLICITUDE OVER US AND TO WHOM WE MUST ACKNOWLEDGE OUR SUPREME DEPENDENCE AT ALL TIMES THEREFORE BE IT

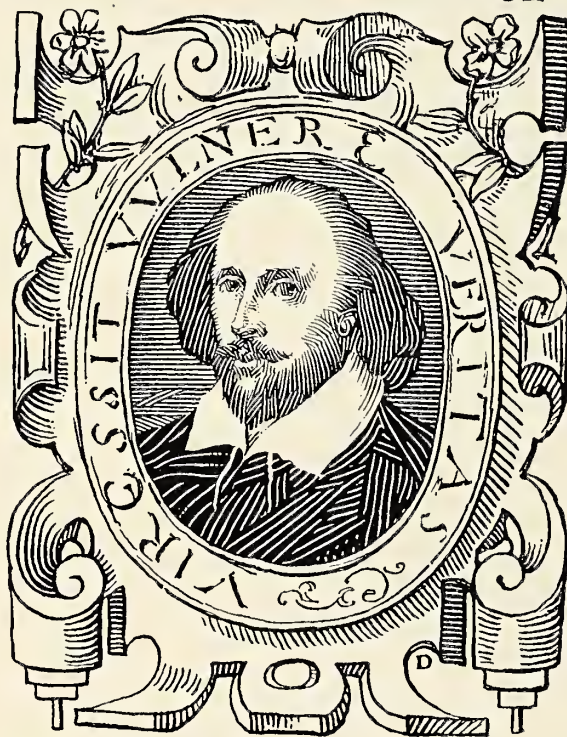
RESOLVED · THAT WE THE EMPLOYEES OF THE AMERICAN OPTICAL COMPANY · KEENLY REALIZE THE IRREPARABLE LOSS WE HAVE SUSTAINED · FOR TO EVERY ONE OF US THE NAME OF MR. WELLS STOOD AS AN INSPIRATION · HE WAS BELOVED BY US AS A FATHER · EVER MINDFUL OF HIS CHILDREN · FOR HE WAS ALWAYS READY WITH WISE AND HELPFUL COUNCIL IN BOTH PERSONAL AND BUSINESS MATTERS TO EVEN THE HUMBLEST OF HIS EMPLOYEES · WE PRAY OUR HEAVENLY FATHER TO GRANT TO THOSE DEAR ONES HE HAS LEFT BEHIND THAT PEACE WHICH THE WORLD CANNOT GIVE

RESOLVED · THAT HIS EXAMPLE AND RIGHTEOUS WAY OF LIVING WILL BE A LASTING MEMORY TO EACH OF US FOR HE · WHILE SO EARNESTLY ENGAGED IN THE PASSING EVENTS OF THIS LIFE · SO LIVED IN THE OBSERVANCE OF THE LAWS OF GOD AND COUNTRY · WAS SO JUST IN HIS DEALINGS WITH HIS FELLOW MEN · SO BELOVED IN THE BONDS OF CHARITY AND KINDNESS · THAT TO HIM WAS GIVEN TO KNOW IN FULL · THE MEANING OF THE BROTHERHOOD OF MAN

RESOLVED · THAT WE THE EMPLOYEES OF THE AMERICAN OPTICAL COMPANY TENDER TO OUR LATE PRESIDENT'S WIDOW AND FAMILY · OUR MOST RESPECTFUL SYMPATHY IN THEIR GREAT LOSS AND PRAY THEM TO KEEP EVER IN THEIR HEARTS THE COMFORTING WORDS "WELL DONE GOOD AND FAITHFUL SERVANT · THOU HAST BEEN FAITHFUL OVER A FEW THINGS · I WILL MAKE THEE RULER OVER MANY THINGS · ENTER THOU INTO THE JOY OF THY LORD"

THE · WORKERS · OF · THE · AMERICAN · OPTICAL · COMPANY
SOUTHBRIDGE · MASSACHUSETTS · OCTOBER · FOURTH · NINETEEN · TWELVE

The PLAYS of
Mr. William Shakespear



This Booke, doth belong to
JOHN DRYDEN



HARVEY HOPKINS DUNN

44 WESTVIEW AVENUE · MOUNT AIRY

Philadelphia



JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

"Any Color If It's Red."

There is either some of the savage in us yet, or at least one of the ideas of savages is not without its good points. We refer to the craving for bright, strong colors indicated in the attire of savages, and which is also manifested in much of our modern printing. True, a tendency toward a greater use of broken or subdued colors is noticeable, but, just the same, the printing of the present time reflects a strong craving for bright colors, generally some variation of red. There is surely an appeal in the life and brightness of a good red, properly used, that justifies savage and civilized men in their liking for it. Where, indeed, is a substitute?

We hear the phrase, "any color if it's red," so often that printers have become careless in their selection and use of the color — it is so common, so much used and so roundly abused that the opinion seems to have been gained that "any red will do," at least that is what we would infer after examining hundreds of specimens in which red was used as one of the colors. There are many contributing causes of the poor printing that, along with the good, finds its way to the desk of this writer, but high up in the list is the unintelligent selection and use of red.

To get at the root of the matter, red is not one color. In other words, a great many colors are indicated by that one word "red." It extends from a deep orange to a maroon, almost violet, with many intermediate shades. From the standpoints of this article these extremes are not considered. We refer only to such reds as work well in typographic forms with black, green, blue and brown — which colors are strong enough in tone to carry the bulk of the designs, to provide an effective background for the reds and to make small print legible. Within such boundaries the useful reds are found between vermilion and crimson lake or carmine.

Any red will not do. For example, the red that is most pleasing with black is one only a few shades removed from vermilion — that is to say, an orange-red without, of course, the slightest trace of a blue tone. Printers who have examined the well-preserved specimens of the work of the first masters of the craft will recall how the beauty of their blacks was enhanced by the reds they used. These reds, although varying slightly between vermilion and a good medium red, were invariably of an orange hue. The effect of this use is to bring out the bluish hue in blacks, or to mask any tendency toward rustiness of color.

To prove the truth of this statement, select a form that has been prepared to print in two colors, text, for example, in black, with an initial to be printed in red. Having printed the black in a good grade of ink, print the initial on some of the sheets in a good scarlet and on others in a light, bright ultramarine blue. It will be noticed instantly that those in which the initial is printed in red seem to have been printed in a much

better black, whereas with the blue juxtaposition, the black appears rusty and brownish. Of course if the blue is lightened to a decided tint, bringing the effect of a contrast of light and shade to bear upon the test, the black will not appear so inferior. That the right shade of red is important also can be proved if you will print the initial of some sheets with a bluish red, such as crimson lake, in which case the black will appear rusty, though not to the extent as when blue was used.

It is out of the question for every printer to be an expert colorist, but these few simple rules, easily memorized, will help him to use reds to better effect:

Black must be contrasted with a bright red.

Blues and purples require a red that is almost orange if the best results are to be obtained. This is readily understood when it is known that the complement of blue is orange and the complement of violet (purple's closest relation) is yellow.

Green, however, which is in part yellow — being the secondary color formed by the mixture of the primaries, yellow and blue — is at its worst with a bright red. A medium red is necessary to bring out the greatest depth of color in green. The red should incline a trifle to scarlet or crimson.

Blue-green may be used with vermilion, but vermilion should never be used with a bright green unless there is a third color to act as a buffer between. Greens having a yellowish hue should be used only with deep reds.

Some of the best and some of the worst jobs of printing we have examined of late were printed in red and brown. Although we have seen many excellent specimens printed in photo brown and scarlet — the red being in small dense spots as compared to a large expanse of brown — the combination of red and brown is a treacherous one and requires great care in handling. A good formula to go by in the use of these two colors is to have the red as deep as the brown is light, or yellowish.

While red is an admirable color for adding life and brightness to the printed page, too extensive use of the color is harmful. It should not dominate; the effect of the page as a whole should remain cold; that is, the cold color, or black, used with it should be predominant in the design. The beauty and effectiveness of the color are lost when it is overused. The brighter the red, the smaller area it should cover. It is wise to print no more than one-fifth of the surface in bright red.

Not only from the fact that the cold color should control on the white paper printed page, but also from the necessity of having an arrangement of color pleasing to the eye, the darker color of the combination should be gathered into masses, with the bright color appearing only in spots. The principle that too many forces of attraction to the eye become confusing is applicable also in the arrangement of colors. If, as is frequently done, we break up our job for colors in such manner that the colors alternate over the entire page, the effect upon

the eye is far from satisfactory. The arrangement of the color on the page should be as carefully considered as the arrangement of the type. Just as a few groups or masses of type tend to simplify the type-design, so will a small number of spots of the brighter color simplify the color arrangement. If possible, these spots should be distributed so that they will balance the page, instead of seeming to weigh down one side or the other. The letter-head reproduced on this page is faulty to a marked degree because of too great spreading out of the red, causing it to become diffused among the other

until the wet paper would not show good prints. No use in mentioning any more, for nearly every printer in the United States can see the old shop now and in ten minutes more will be telling of the strings he used to measure up and when the "speed" and one-armed "comp." stopped long enough to earn another cursing for their devilment. But all this is only to bring the reader to see something of the condition of print-shops in Spain and the Canary Islands. There are a number of exceptions, as there were in our land too, but this is about the average.



A letter-head illustrating ineffective use of color. Too large a portion of the design is printed in red and the color is too widely diffused over the design. Read accompanying text.

parts of the design. The effect of this scattering out of the red is not only displeasing, but its effectiveness as an eye-catcher is lost. A single word or line of bright color in a job attracts the immediate attention of the reader and fixes his mind on the subject. On the other hand, a job in which alternate lines are printed in red or wherein every other word is underscored in red has no point. In addition it is irritating to the reader.

Mass your red as much as possible, keep it above the center of gravity — the optical center of the design — and the effect on the eye will be more pleasing and forceful. If the right line is printed in red the work will pull better because of the emphasis.

SPAIN AND THE CANARY ISLANDS, TYPOGRAPHICALLY SPEAKING.

BY J. H. BRADFORD.



JUST into the dim past of our own print-shop one could easily find the small postage-stamp windows with several years' accumulation of dirt; the old hand-press with a broken leg and a battered handle and toggle that has stood the strong-man test of generations of young men of the town; the old platen that did not have any throw-off; yes, and a straight-edge for a paper-cutter with a jack-knife that did not cut straight; a sand-box spittoon; a shaky wood-stove and, behind it a basin and pail of water with the old towel that could not respond to the breeze that blew through a near-by broken window; a splintery floor, much worn and rotted at the door-sills, chopped by many hackings of kindling and opening of boxes; the cases arranged as near the stove as possible and covered with dust and cobwebs; the metal sticks rusty and bent, and the wood sticks warped and worn; where all the rule had lost its straightness and seemed only to be usable when following the flourishes of the penman; where the copy was scribbled and the journey-men used all the faces in the shop and had to use one face in two lines because there were not over a dozen faces in the shop; where home-made rollers and a poor ink were doctored

The darkness and filth seem worse, the lever platen predominates, and apprentices are as numerous as journeymen. Sticks are not seen, but the two-sided galley is used for most of the composition, and the metal galley is unknown.

Luckily for the people, the cheap bookbinding has not come into general use as yet, but the binderies are using the sawn back more and more and the wire-stitchers are in a few shops.

Nearly all shops have their stationery counters, and the two shops that far surpassed all others in either the Canary Islands or in Spain had in connection with them first-class stores and had built up a very desirable trade around their shops. As was true with their store, so also were the typographical, lithographic and binding departments, where the best of European machinery was in use or being installed, and where light and air and clean surroundings were counted as essential as they are in the modern shop in our own land today. One shop issued a tourist guide in Spanish, German and English in parallel columns and it was well filled with advertisements that were readable. Contrary to the usual custom, if work did not come to them they made work, and made money on that work; it was a filler that paid and not just to keep the force busy.

The Canary Islands are not overflowing with printing-offices, but the first salesman to come from a good American machinery firm, with modern presses, cutters, staplers, linotypes, saws, and not to forget composing-sticks, leads and metal furniture, that salesman (if he can speak Spanish) will send home a large order, and will have ahead of him either Spain or South America, or both. Many of the American firms are firmly established and doing excellent business, and one shoe salesman on his first trip paid for his trip in one day. Not only would that salesman be helping himself, but he would be helping the printer, and that means benefit to the large number that have a limited amount of literature to urge them on. There is one thing only that he should not try to sell if a reorder is wanted, and that is American envelopes, for the mucilage used does not stay dry and the envelopes become an unusable mass in a very short time. European envelopes, on the other hand, are pasted with mucilage that withstands the humidity to a marked degree.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat, not rolled.

H. E. GORDON, Brooklyn, Iowa.—Letter-head samples which you have sent are satisfactory in every way; no faults occur to us which demand correction because of their seriousness.

C. M. SCHWINN, Burlington, Iowa.—You are doing an exceptionally fine grade of work and we can find no fault with any of the specimens sent us in this collection.

little shop would be hard to improve upon, it being eminently satisfactory in every respect.

M. C. HENDERSON, Pittsburgh, Pennsylvania.—All the specimens you have sent us are good. Dignity, simplicity and readability are the most pronounced of the good features. Avoid the use of capitals for any large amount of matter as they are difficult to read in mass.

We see no opportunity for suggesting improvement. You are doing the right kind of work.

THE GRAPHIC LIMITED, Campbellton, New Brunswick.—The letter-heads printed from type are both simple and dignified. The hand-lettered headings are striking and interesting, combining all the advantages of quality with distinction. One of them is reproduced. We consider the



Unusual treatment of a letter-head for a resort hotel, the suggestion given of outdoor life adding much to its effectiveness. Original was in brown and light yellow-green on white stock. Produced by The Graphic Limited, Campbellton, New Brunswick.

PHILIP F. MAYER, Salem, Ohio.—We compliment you on the general excellence of the *Scout News*. Many man-sized and man-produced publications are not nearly so well handled.

DENNISON-MCKELLAR COMPANY, Stockton, California.—The card, "Over There," designed and printed by you in four colors for the Sperry Flour Company, is a handsome piece of art advertising, perfectly executed.

BYRD PRINTING COMPANY, Atlanta, Georgia.—The folder, "The Production of Plenty," prepared and printed by you for the Borden-Wheeler Farms, is satisfactory in every way, presswork, particularly, being worthy of praise.

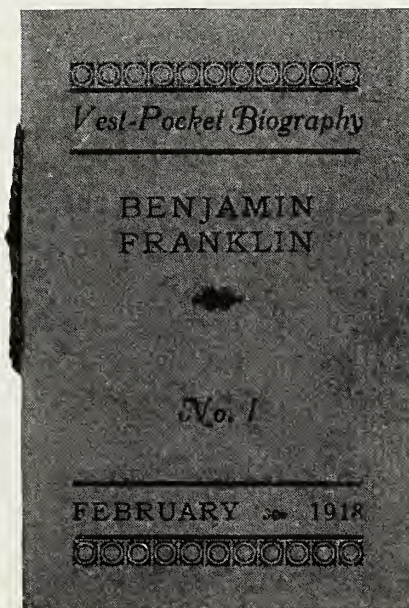
WILLIAM HANDLEMAN, Denver, Colorado.—All the specimens sent us are interesting and pleasing. On the novel little cards and folders you have done exceptionally well. Their distinctive appearance will go far toward commanding attention.

THE MORTIMER COMPANY, Ottawa, Ontario.—The cover for the spring and summer catalogue of the Robert Simpson Company, Toronto, executed in your plant by the offset process, is a handsome one, perfectly executed in all details.

THE GOODRICH PRINTING COMPANY, Toledo, Ohio.—The blotters set in the new Publicity Gothic and embellished with appropriate and harmonious decorators are striking and effective. They cause a recipient to open wide his eyes.

SIMON TRUST, Pittsburgh, Pennsylvania.—In all the specimens of which you have furnished us with copies of the originals given you as copy, along with your handling of the same matter, you have brought about a marked improvement. For simple one-color work the product of your

ELMER S. THRASHER, Detroit, Michigan.—We admire the simplicity, dignity and general good qualities of all specimens you have sent us.



Booklet cover printed on a Washington hand-press by Emil George Sahlin. East Aurora, New York.

colors used on the heading for Bernier, the tailor, a little too bright, the effect produced being too warm. We do not altogether like to see the small lines of your own letter-head printed in red, although we are at a loss to know what else in the design could be printed in red to better advantage. The circular, "Do You Buy at Home?" is satisfactory for the purpose.

A. C. GRUVER, Pittsburgh, Pennsylvania.—Your work with the A. W. McCloy Company is of the highest grade. The dignified and readable qualities of the specimens demonstrate considerable advertising and typographical intelligence.

EMIL GEORGE SAHLIN, East Aurora, New York.—The little vest pocket biography of Benjamin Franklin, a booklet 2½ by 4 inches in size, is interesting and pleasing. Treated in old-time Colonial style it has the proper atmosphere for the subject. As an added point of interest, the fact that you printed this booklet on a Washington hand-press proves beyond a doubt your claim to being a real crafter. The booklet is reproduced in half-tone herewith. For the benefit of readers we will state that the cover is of dark brown Italian hand-made stock printed in green and black—the rules and the ink-balls being in green. With the rough, deckled edges of the stock, the character of the paper surface, the style of typography employed and the brown cord with which the book was tied, the appearance is wholly pleasing.

GEORGE O. MCCARTHY, Gordon, Nebraska.—Type is too large throughout on the letter-head for the *Journal*, but your personal letter-head is both interesting and pleasing. Colors are



“The Twelve Big Principles”

- The* Value of Time
- The* Success of Perseverance
- The* Pleasure of Working
- The* Dignity of Simplicity
- The* Worth of Character
- The* Power of Kindness
- The* Influence of Example
- The* Obligation of Duty
- The* Wisdom of Economy
- The* Virtue of Patience
- The* Improvement of Talent
- The* Joy of Originating



good on both specimens, quite a contrast in this respect to some specimens which we have received from you in the past.

IVAN D. RINEBARGER, Lamar, Colorado.—The advertisements you have sent us are all of good quality, well displayed and arranged, in an orderly and well-balanced manner. We have no suggestions to make that would result in their improvement, considering your small equipment.

JACK SASLAVSKY, Pawhuska, Oklahoma.—The blotter on which you advertise the installation of a linotype machine in the plant of the *Osage Journal* is well designed. We would prefer a somewhat brighter color for the border and the illustration of the machine, but the brown used is not unsatisfactory.

The Mount Union Times, Mount Union, Pennsylvania.—The "Benjamin Franklin" blotter is satisfactory from a typographical standpoint, and is well printed. While you have used red in printing the entire design, that red is of a dull, dark shade and the effect is not at all displeasing, but quite distinctive and forceful.

ALEXANDER G. HIGHTON, New York city.—Your folder, "Why Few Pieces of Printing Approach Perfection and How Some of Them May More Nearly Do So," in character and quality of design, demonstrates what you want demonstrated, i. e., your ability to improve the quality of printing for potential clients.

THE 1917 book containing exhibits of the work of students of the typography classes of Christchurch, New Zealand, Technical College, contains numerous interesting and pleasing designs, all uniformly well printed. There are several examples of printing from hand-cut blocks, which are interesting and well executed as to details. Good taste is manifested in the selection of colors.

C. W. WILLIAMS, Berkeley, California.—We commend you on the general excellence of the advertisements appearing in the *Wholesalers and Retailers' Review*. Those set in Caslon are the best, and the thought occurs to us that if Caslon were used throughout, and if all advertisements were as well set as those set in Caslon, your advertising pages would be decidedly pleasing.

CHARLES W. LOUGHEAD, Akron, Ohio.—Both the typographic and hand-lettered specimens demonstrate that you have considerable ability, and we note no faults in any of the specimens that demand correction, although your own card, printed in black and olive, would be better if the olive were a little lighter, for the open book, printed in olive under the type printed in black, conflicts for attention with the type.

AS THEIR Christmas greeting to friends, Channing and Harriet Barnes sent out a folder of deep red Japan stock, on the second page of which, inside a panel of rules printed in gold, a photograph of a baby is tipped. A poem, "Putting Daddy to Sleep," printed on white stock, is tipped inside a gold panel on the third page. The idea is an exceptionally good one and is a refreshing change from the ordinary greeting.

O. EUGENE BOOTH, Cherokee, Iowa.—Those who think for a moment that all the good printing comes from the metropolitan centers should weigh their words carefully until they have seen what you are doing at Cherokee. Judged by every standard on which typography can be judged, no better work of its kind is possible than that which you are doing. The brochure, "The Sentinel," is one of the handsomest printed things we have ever seen.

H. EMMETT GREEN, Eldorado, Kansas.—In keeping with the quality of specimens of your work which we have received in the past, the last collection contains examples that we can not but admire. No suggestions for improvement can be made, except in so far as the personal taste of the writer is concerned, and in this department personal taste is taboo. Specimens must be judged according to fundamentals.

THEODORE T. MOORE, Fowler, Indiana.—The rate-card for the *Benton Review* is well designed and the color used is just the thing, for it is bright and yet does not appear bizarre, even though

used in a large area as compared to the type which was printed in black. We regret that you sacrificed harmony of type for speed, as the linotype face used for the small matter is not pleasing, and it does not harmonize with the display lines in the design.

A. H. RICHARDSON, Erie, Pennsylvania.—*The Coupler*, edited by you and produced for the General Electric Company by the C. J. Horn Company, of Erie, is commendable in every way, the cover-page of the December issue being particularly good. The handling of President Wilson's appeal for the Red Cross, set in the form of a cross and printed in red, on the cover, is responsible in no small measure for the general effectiveness of the initial page.

"STORK VISITS AT HOME OF PRINTER," are the words set in scare-head fashion across the tops of columns on the first page of a miniature three-column paper which L. F. Van Allen, of Fond du Lac, Wisconsin, issued in lieu of the conventional style of birth announcement after the

THE HEINTZEMANN PRESS
BRAD STEPHENS & COMPANY

330 ATLANTIC AVE., BOSTON, MASS.—TELEPHONE MAIN 5627



LOUIS A. BRAVERMAN

A dignified and pleasing business-card.

doctor had told him "It's a boy," which words constitute one of the subheads, beneath the word "Extra." The pages of this little paper are only 4½ by 6 inches, the width of the columns being seven picas.

AN interesting calendar has been received from the Holyoke Vocational School, Holyoke, Massachusetts, the product of the printing department, and, presumably, the work of students. It is exceptionally neat in every way, composition and presswork being of high order. Most of the leaves are illustrated with pictures of the school, printed from half-tones. Pleasing and effective results are possible in the making of calendars from type and accessories, provided the printer has the ability to do good printing of any sort.

THE HOPKINS PRINTING COMPANY, Mitchell, South Dakota.—The card which you insert in all packages of printing that leave your establishment is interesting in design. We do not admire the initial "H" made up of two perpendicular rules with a hyphen between. This "made-up" letter does not harmonize at all with the remainder of the scheme. In fact, an initial letter should not have been used in that place. We would not have underscored the words "high-grade" with the parallel hair-line rules.

THE SMITH-McCARTHY TYPESETTING COMPANY, Chicago, recently sent out a big broadside, entitled, "Let Us Shoulder Your Composing-Room Worries," which not only presents reasonable and effective arguments in favor of printers turning over their straight composition to a machine-composition house, but, when doing so, to the Smith-McCarthy organization. The displayed lines are all hand lettered in a style which is forceful as well as pleasing; and the design and typography are excellent. Presswork is good.

WILLIAM RESCHKE, Holyoke, Massachusetts.—The program for the "Dreissigstes Stiftungsfest," at the top of the title-page of which the American flag is used as an embellishment, is a decidedly neat and pleasing piece of work. If the bottom line on the title-page were raised slightly so that the variation between the margins at sides and bottom would not be so pronounced—and if the group on the first inside page were raised slightly above the exact center so that it would be optically centered, and balanced—improvement would result.

EDWARD M. ZELLNER, Mankato, Minnesota.—The folder, "Installation Ceremonies," is well designed and composed, and demonstrates that you have an inherent good taste, an important quality in any one who aspires to be a good typographer. The only serious fault is the use of the heavy double rule beneath the main display lines on the title-page. These are not only too prominent—and displeasing—but serve no purpose. Remember, there should be a reason for everything—everything should serve a purpose else it should not be used.

THE A. M. COLLINS MANUFACTURING COMPANY, Philadelphia, Pennsylvania, recently sent out to a large list some exceptionally handsome samples, printed in colors on that company's Velumet Cover, one of the most beautiful cover-papers obtainable to-day. The stock has a texture that suggests leather, and is made in particularly pleasing colors. For high-grade booklet covers, Velumet gives an appearance of richness and quality difficult to surpass. Lovers of fine printing—who are buyers of cover-stock—would do well to secure these samples.

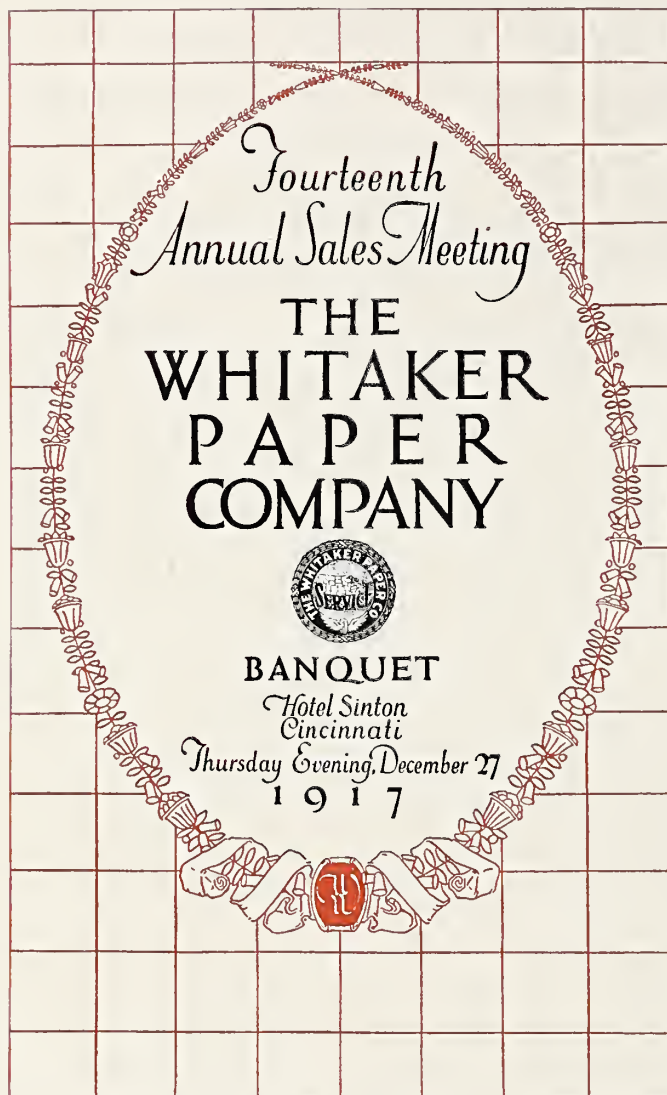
THE BUSINESS CARD PRINTER, San Francisco, California.—The cards, "I know you have forgotten to —," on which an illustration of a man at the telephone, with the name of your house at the bottom, suggesting that the recipient has forgotten to telephone you, are neat from a typographical standpoint. However, they fall into the classification of puzzles and their effectiveness as advertising is weakened because of the lack of clarity. If the illustration of the gentleman at the telephone had been printed below instead of over the words quoted above, the message would be clearer.

MARTIN A. FISCHER, Baltimore, Maryland.—We admire your good taste in the selection of colors used on several of the specimens sent us. Composition, also, is of exceptional merit. The letter-head of Schneidreith & Sons, on which you wrote, is not equal in quality to the blotters. The decoration thereon is too prominent, and, because of its character and arrangement, "spots" the design. Orange in full tone, for the decorative rules and florets, and lavender, for bulk of the design, do not form a pleasing combination. Had the violet tint inclined more toward blue the effect would have been improved.

ARTHUR DEININGER COMPANY, Erie, Pennsylvania.—Your letter-head is not pleasing because of the use of both orange and red in printing. Orange and red should not be used together in a typographic design. The folders demonstrate that you do not understand the essentials of type and border harmony. The border used on the folder, "The Sales Letter," is of a character most harmonious with letter styles of the text variety, and yet here it surrounds Copperplate Gothic, a block letter. Block letters can be successfully used with plain rule borders only, and can not be used with decorative borders to good effect.

WALTER J. ELLIS, Chicago, Illinois.—Your new portfolio, containing specimens of embossed work done with your "New Method," contains several specimens of much merit. The cover-design, "Helping Yourself to More Business," printed in two colors and embossed by your method, is particularly pleasing. The printer, The Grier Press, deserves much praise for this production. The simple use of embossing and blind embossing, exemplified in the samples submitted to us, adds much to the appearance and value of the various forms, and we commend you, as well as the printers, on the general excellence of the specimens.

JOHN J. CATHCART, Columbia, South Carolina.—In arrangement and display the specimens making up your last contribution to this department are satisfactory. The forms set in one series of type throughout are quite neat and effective. The fault most apparent, and the only one worth mention, is the use in some of two decidedly different styles of type, namely Engravers' Old English, a condensed text letter, and Copperplate Gothic, an extended block



Interesting cover of menu and program booklet. Original was printed in brown and buff tint on white Strathmore stock and was much more pleasing than we are able to make it here.

letter. If it is necessary to use more than one style of letter in a job, by all means use styles that have something in common as to design, and, above all, letters of the same shape.

FROM Mireles Y. Estrada, Monterey, Mexico, we have received quite an attractive New Year's greeting-folder, on the first page of which a photograph is tipped. At the top of this photograph the figures "1918" are printed in gold and embossed, and at the bottom the name and business of the sender are printed in black. The effect produced is quite novel, and, since the illustration is a photograph of a wash drawing of a winter scene, it is quite appropriate as well. On the third page a sentiment (presumably—we do not read Spanish) is printed from type in black, gray hand-made cover-stock, matching the gray tone of the photograph, being used.

J. W. O'BRYAN, publisher and editor of the Abbeville, Louisiana, *Progress*, printed an appeal for the purchase of War Savings Stamps on the reverse side of his latest business-card. Here, we believe, is a good idea, by the adoption of which patriotic business men can render a dis-

tinct service toward winning the war. Every business house should have such matter on the reverse side of their business-cards, etc. Printers might solicit orders for such work, the fact that they could easily print both front and reverse sides at the same impression, or could print up several orders at the same time, making it possible to furnish the cards at little above the regular charge for one-sided cards.

IN SENDING us a collection of letter-head samples, H. B. Lovald, of the Mail Publishing Company, Midland, South Dakota, wrote in part as follows: "This office is located in a town of 350 people—so be charitable." Judged from sound fundamental principles of design, and from the advertising standpoint as well, these letter-heads do not indicate that he is an object for charity in that respect at least. All are simply designed, of good form, well displayed and satisfactorily printed. With the material at his disposal, limited, of course, but intelligently used, none could have done better.

C. A. LYLE, Allentown, Pennsylvania.—The specimens of printing done by you, or by students

under your direction in the printing-plant of the local high school, are exceptionally good, in fact some are equal to the best work being done in the best plants in the land. Dignified, neat and simple in design, effectively and properly displayed, they represent all that any one could ask in so far as composition is concerned, and, in addition, being printed in pleasing and harmonious colors, they are pleasing in every other way. Much of the work coming from school printing-plants is of an inferior quality, and, while such work is not necessarily a reflection upon the ability of the instructor, work of the quality turned out in your classes stamps the instructor as being capable.

ALVIN E. MOWREY, Du Bois, Pennsylvania.—The specimens of your last collection are very good, minor points only being subject to improvement. The central group on the title of the menu for the Hay Drug Company is too wide, considering the shape of the page. Improvement would result if this block were both narrower and deeper, and if set in roman instead of italic. Avoid letter-spacing one line among others which are not so spaced, especially if such space between letters is wide enough to be noticeable. On the letter-head for the Pendleton Coal Company you have underscored a line that is already prominent enough. The design would be better by far if the rule underscore had been used as a cut-off beneath the main line, where it would serve a worth-while purpose.

IRBY C. HAYNES, Tazewell, Tennessee.—"Not at all bad" is the manner in which we prefer to characterize your work, for in arrangement and display you do very well indeed. We do not like to see such wide variations in the styles of types used in a design as in the blotter for the *Progress*, entitled "Paper—Ink—Brains." The extended imitation engraved face, which contains fine hair-lines and extra heavy bold lines, does not harmonize at all in shape and design with the regularly proportioned old-style types also used in the blotter. The text initial is not properly aligned either at top or bottom; it is too small for a two-line initial for the type it is used with. Text initials inside a rectangular decorative block are often pleasing with roman types, but to use a simple text letter as an initial is not good taste.

J. F. BROOKS, Brookings, South Dakota.—The blotters for the *Register* are well designed and



Effective cover-design of house-organ issued by The Diem & Wing Paper Co., Cincinnati, Ohio. Original printed as follows: sky, orange; lettering at top and foreground, blue; soldiers, black.

effectively displayed. No fault can be found with the composition. On the blotter bearing the January and February calendars, the light tint of brown used as the decorative color is too weak in tone for printing the small lines of Cheltenham Bold at the bottom. In this case, it is not that the words are not readable, but because the larger and bolder line above, printed in the stronger color, affords too strong a contrast in tone to give good color balance. The "War Savings Stamps" blotter is somewhat too scattered in arrangement and the rules join poorly, but it is satisfactory otherwise. Effectiveness and legibility are enhanced when the matter making up any design is grouped into the fewest number of parts possible, and the simplicity of such designing is pleasing.

OTTO H. WISOTSKY, Cleveland, Ohio.—Your work is of an exceptionally good grade—taste and intelligence being demonstrated in all the specimens sent us. There is all the difference as between daylight and darkness between the original letter-head for the Cuyahoga County War Savings Committee and the resetting by yourself—yours being the better. With such a few lines as appear on this letter-head, to use three faces of type, as the original designer did, made it impossible for him to obtain pleasing results, especially since he used faces that have no features in common. By using one series—an imitation engraved face—and by arranging the lines with a view to a pleasing mass, with proper display, you have achieved a noteworthy success. Printing, as well as anything else, is either of the mongrel or thoroughbred variety. The flag is a little too large on the cover for the January issue of *The Center Punch*.

JOHN RODDA, Houghton, Michigan.—The card for Balconi's Orchestra is exceptionally pleasing, good taste in design and the selection of colors being responsible for its attractiveness. The other specimens are also good, although on the invitation for the masquerade given by the local Eastern Star the design is overbalanced and the white space is rather poorly distributed because the type-group is crowded in the lower right-hand corner. By moving this group to the left and upwards, about eighteen points each way, an



Another Diem & Wing cover. Lettering in bright green; lines of hour-glass and base at bottom in black; purple (solid plate) was used for panel, a Ben Day screen, also printed in purple, giving the effect of a lighter purple in the margins, permitting high lights in hour-glass to appear in pure white, the color of the stock used for the cover.

How oft we see the simple job

returning with the BACON!
Though unadorned, the modest
stuff retains its place unshaken.

'Twas plain old type Ben Franklin used—
(the "f," of course, is funny) — but even after
all these years it *still* brings in the money!

We do not recommend the general adoption of this style, but as a representation of the printing of Franklin's day the title of the folder reproduced above has every merit of correct interpretation. By courtesy of The J. W. Butler Paper Company, Chicago, Illinois.

improved appearance would result. The green is too weak in tone on the card for the dance of the Beacon Hill and Freda Boys, and as a consequence the rules printed in red are too prominent. The type-group is too wide and not deep enough to conform to the shape of the page on the announcement-card of the banquet tendered Arthur R. Rogers. By setting this group about three picas narrower its depth would be increased and the proportions of the page would then be maintained in the shape of the design.

R. L. TUCKER, Spencer, South Dakota.—The letter-head for the Alfalfa Stock Farm is not good. The most prominent fault is the scattered arrangement and "spotted" effect, due to the breaking up of the matter into too many parts, lacking unity, and to the printing of the initial letters of practically all words in red, regardless of the size of type used. Such an arrangement confuses the eye. There is too much red in the design, which in itself is displeasing. Practice closer grouping

of the parts of your designs so that the number of forces of attraction will be reduced, when the attention of the reader will be focused to better advantage, reading will be made easier and comprehension is sure to be better. On the letter-head for the *News* the colors are improperly used, the type-lines which should have been printed in the stronger color are printed in the weaker, and, as a result, the small lines are scarcely readable. The rules and the border stand out as though they were the important features, and as though the type did not count.

ALOIS G. SCHOENUNG, Milwaukee, Wisconsin.—The card for the Juneau Café is very pleasing though there is not much difference between those which are printed in two colors on India tint stock. We prefer, however, the one you have numbered 1, in which outline squares are printed in brown around solid squares printed in orange. This appears the most tasteful of the several arrangements of geometric squares



Baltimore & Ohio Employes Magazine

January 1918

Photography in Cover-Design

The plate was made by The Alpha Photoengraving Company, Baltimore Maryland, and is shown here by courtesy of *Baltimore & Ohio Magazine*.

which distinguish these several cards. We do not consider that changing the italic line from Bookman to Cheltenham Bold italic added anything to display effectiveness, whereas it made the appearance of the design less pleasing, and less harmonious, because of the introduction of the third type-face. As printed, we do not consider the decorative squares as well handled as

pointed out the error of using them in combination, we still receive work in which both are used. Look at one of the designs in which these faces are used together—does it look right? Another pronounced fault which we note in your title-pages is the spacing of lines on a page so as to fill the space from top to bottom, or such arrangement and selection of types as result in

page to page, and the words which appeared on any one page): "We have dreamed—of mercy and justice—we have dreamed—of peace and good will—we have dreamed of labor undisappointed—and of rest undisturbed—we have dreamed—of fulness in harvest—and overflowing in store—we have dreamed—of wisdom in council—and providence in law.—

Publishers of the CREEK COUNTY REPUBLICAN a Weekly Newspaper



JENNINGS PRINTING COMPANY



LOOSE LEAF DEVICES

EMRY JENNINGS, Manager

SAPULPA, OKLAHOMA

15 NORTH WATER

Unusual letter-head by Ed Kysela, Sapulpa, Oklahoma.

on any of the other specimens. The card which you labeled "The way it might have been printed" is very poor. It is crowded, overdisplayed and commonplace in appearance. The original copy is little, if any, better.

F. ARTHUR FORD, Chardon, Ohio.—As with most beginners in type composition, you strive to be too decorative. Simplicity is one of the essentials of good display typography. By your efforts to work up a panel form you made it impossible to obtain a pleasing arrangement of the several blocks of type or masses therein. The result is these are so widely separated as to make reading and comprehension difficult and to violate simplicity, which means to group the parts of a design into as few blocks or forces of attraction to the eye as is possible. Another fault in constructing a panel and then endeavoring to make the type fit into the scheme is that the white spaces are generally poorly distributed and without that uniformity of balance and proportion which is so essential to pleasing results. Study the simple designs shown on these pages from time to time and model your own after them. Sometimes panel arrangements are an aid, but more frequently they are a handicap. Success depends on recognizing the few instances when they help.

THE REYNOLDS-PARKER COMPANY, Sherman, Texas.—By the prominence of the heavy rules, which cause the type to appear inconspicuous, one would be tempted to infer that it was to them that you desired to direct the attention of readers. The blotters are too ornate—by far too elaborate—and, because of the character and extent of the decorative features, are quite bizarre and cheap-looking. Study the specimens of similar work reproduced in these columns, cultivate the simple, use rules and decoration only where they enhance the effectiveness of the type, and nowhere else, and your work will show improvement. In breaking up a form for two-color printing, in fact when setting the job, lines to be printed in the weaker color should be set in proportionately bolder type so that in the finished work the tones will balance, resulting in tone harmony. On your January blotter, the rules, the strongest items in the design, in so far as tone is concerned, are printed in the strongest color. The order of printing in this case, and in all like instances, should be reversed.

THE OBSERVER COMPANY, Putnam, Connecticut.—To use extended Copperplate Gothic, a block letter, with Engravers' Old English, a text letter, between the two of which there is nothing in common as to shape or design, is one of the most serious mistakes a compositor can make. It seems incredible to us that as pronounced as is the lack of harmony between these two styles of letters, and as often as we have

the same condition. Better by far smaller type in some cases and closer spacing in others in order to get a little daylight between the parts of a design, to add interest and to afford respite for the reader.

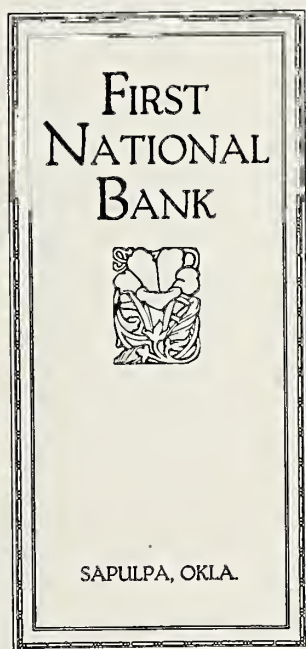
As a calendar for the year 1918, the school of printing at Wentworth Institute, Boston, Massachusetts, got out a handsome booklet, bound in boards covered with light brown Strathmore De Luxe, a beautiful ribbed stock. The calendars for the various months occupied a page each the right-hand pages throughout the book. On

Ruskin." Typography, design and the general format are interesting in a high degree.

OTTO F. THUM, Denver, Colorado.—The miniature copy of *The Tribune*, issued as a souvenir at the sixth annual banquet of the Colorado Pioneer Printers, is both interesting and pleasing. The paper contains four pages, 6¼ by 9½ inches in size, made up into four eight-em columns. At the top of the two inside columns of the first page a half-tone portrait of Horace Greeley is printed, the banquet being held on the anniversary of the birth of that notable figure in the printing world of the nineteenth century. Beneath the title of the paper, at the top of the first page, a quotation from Greeley, "Go west, young man, and grow up with the country," is printed from small type. On the two inside columns of each of the two inside pages the menu and program respectively are printed, "entirely surrounded by reading matter," which handling is interesting. The little paper, therefore, in addition to being an interesting and unique souvenir, served as the regular menu and program for the occasion. On the last page, also, in the two inside columns, a photographic reproduction of a Greeley manuscript is printed.

Brenham Banner, Brenham, Texas.—The banquet program given out at the dinner tendered employees of the paper is not a good job of printing. First, heavy bristol should not be used for a program which must be folded. Second, spacing is bad in several places, particularly between the large line, "Sixth Annual," on the title-page, where it is by far too wide. Type-pages or type-blocks which are not proportioned to the depth of the page should not be placed in the exact center of the page from the top to the bottom, first, because of the monotony and lack of proportion in the white space which results from such positioning and, second, because balance is poor, partly because of an optical illusion which causes groups placed midway from top to bottom of a page to appear below the center. The article on "Optical Horizontal Balance" which appeared in the Job Composition department of our January issue would prove helpful to the compositor of this menu in the placing of irregular forms with a view to balance. He has centered the block on which the plate of the flag illustration was mounted rather than the irregular illustration itself.

PRINTING SHOP, PUBLIC SCHOOL No. 45, Bronx, New York.—The booklet containing the program of the graduation exercises is very good indeed in most respects. Spacing is poor, in two instances, on the cover—there is not enough space by two leads between the second and third lines, and the bottom lines are too low, the marginal spaces at the sides being considerably in excess of that at the bottom, whereas the reverse,



Nothing stiff about this booklet cover, yet Ed Kysela, Sapulpa, Oklahoma, produced it entirely from typefounders' material.

the left-hand pages illustrations of war scenes were printed in two colors—black with a blue tint. Below each illustration a few words are printed, which, read through the book, complete a quotation from Ruskin. This matter is as follows (the dashes indicating the break from

Benefit Ball



Alcazar ^{Saint} **Augustine**
February 22nd 1918
Tickets One-Fifty Each

if anything, should have been the case. Corresponding margins such as these should not show too great a variation. The ornament used in the bottom panel of this page should have been placed lower, in fact in such position that the space from the ornament to the type above would be in relation to the space from the ornament to the type below as two is to three. By such placement, proportion would be good and a better distribution of white space would result. The rules printed in red on the page listing the boys from the school who have entered the service of the country are too strong, overshadowing the type. The form was not properly made up, as the back margins are greater than the front margins, whereas the reverse should be true.

Republican, Ravenna, Ohio.—The cover-design of *The Speedometer*, hand-lettered in text letters, is not pleasing. First, the lettering is poor, and at its best this style of letter is difficult to read. The shape of the mass of lettering is bulky and not graceful in form as is desirable. While there is no pronounced difference in the length of the several lines—which condition is responsible for the bulky contour—the upper lines are shorter in general than the lower lines, thus causing the block to appear bottom-heavy and displeasing. The wider portion of a design, as well as the heavier portion, should be at or near the top so that the general shape of the whole will approximate an inverted pyramid instead of a pyramid. We note with regret that the top margins on text pages are larger than the bottom margins, a condition which should be reversed in the interest of balance. It seems that with no more advertisements than appear in this annual such a variety of type styles need not have been used. In such work there should be a family resemblance between the various advertising pages, obtained mainly by standardizing the display type. Presswork is the redeeming feature of the work, though it could be improved.

BROWN PRINTING COMPANY, Camden, Arkansas.—Specimens of your work are not what they ought to be. The blotter, "We give you these quality blotters each month for two reasons," is not a representative example of quality printing. A heading containing so many words should not be set in capitals, as capital letters are difficult to read. Imitation engraved faces such as Litho Roman, characterized by contrasting hair-line light elements and extra bold heavy elements, should not be used in forms with old-style faces such as Cheltenham, in which there is not much difference in width between light and heavy elements. We have told you many times to avoid the use of lake reds—reds that suggest a violet hue—and to use reds that lean toward orange in type-forms printed mainly in black. The position of the lines relative to the company's not being responsible for delays, etc., beyond its control is incorrect. These lines should be inconspicuous—they should be placed at the extreme top or bottom of the sheet. On the letter you have written us these two small lines strike between two lines of the typewriting, presenting a cause for irritation and interruption, and making it necessary to place double the space between the two written lines that appears between the remaining lines of the letter.

S. A. MEYER, Chandler, Arizona.—There are some good points about the book, "The Voice of the Hills," particularly the pleasing wide margins and the good grade of stock. Since India tint paper was used for the text pages, printed in brown ink, brown cover-stock, printed also in brown, would have been better than the gray, printed in green and red. Since green and red were essential for the proper representation of the poinsettia appearing on the cover, white stock should have been used for the inside pages or the flower eliminated. Presswork on the inside pages is poor, by no means enough impression being used. For printing on such stock a hard, firm impression is essential to good results. While considerable ink must be used on such rough stock you could have used less if the impression

had been right and thereby would have avoided much of the smearing and the filling up of letters. The lines on the cover-page are spaced too widely and the white space is not nicely proportioned because of the equality and monotony of spacing. By grouping these lines closer together, so that they would appear as one unit or mass instead of three, and by placing the poinsettia ornament above the center of the space between the title and the bottom type-group, in the ratio of two to three, a much better appearance would result. Why did you punch the holes for the cord through the sides when the book is made up for saddle-stitching? The appearance is not good with the cord so far over the side. The titles of the poems on the text pages are placed too near the poems.

R. G. NELSON, Temple, Texas.—The specimens are of good average quality, though not what we would call high-grade printing. In the letter-head for the *Telegram* we note that you have used Copperplate Gothic in combination with italic, although between these two styles of letter there is nothing in common. The rules used around the type in this design are entirely too weak in tone—being of the hair-line variety—to harmonize with the rather bold type used. Types to be used in combination with pleasing results should be of the same shape—condensed and extended faces should never be used in the same job. Rules should always be approximately equal in strength to the type used in combination. Study the principles of design. On the envelope for the *Telegram* the colors used, red and brown on canary stock, are inharmonious. Small sizes of type should not be printed in warm colors, all of which are relatively weak in tone. A good color combination for this envelope would be a tint of violet for the illustration—which should not be prominent, being simply a background for the type—with a full tone of violet, or a shade of violet (made by adding a little black to violet), or black for the type. Red and brown are treacherous colors to use together, success being attained only when the brown is very dark, and strong, and the red bright. The red is not bright in this particular instance, first, because a lake variety was used and, second, because the disc of the press was not properly cleaned following the previous run, some dark color having worked into the red.

EDGAR FULLER, Peoria, Illinois.—No one expects high-grade work on a live-stock catalogue, the character of the copy and the limitations of time usually accompanying orders for such work making high-grade composition and design out of the question. As a means of acquainting you with some of the defects in your work, however, we will take the title-page of the Dixie Stock Farm catalogue as an example: In the first place, the page is crowded. This was due in part to the large amount of matter, but with the same copy you could have produced a much better page by setting a number of the unimportant lines in smaller type; even some of the more prominent display lines could have been smaller. Prominence is not obtained by size alone, but more especially by contrast, or difference in size, and the contrast afforded by white space. A comparatively small line will have greater prominence with a background of white space than a larger line if crowded. A page without a reasonable amount of white space is uninteresting, tiresome and frightening to the reader, whereas a page with a goodly amount of white space to afford relief to the eye is pleasing, in addition to the advantages of legibility and display. The names of the two stock farms promoting the sale are repeated on the page and this needless repetition takes up much valuable space that might have been used to make the type stand out. If it is necessary to use more than one face of type in a design, as it frequently is, by all means use faces that are of the same shape. To use bolder faces for the important lines is essential for proper emphasis in many instances, though not by any means in all, and for that reason we have come to pass over variations in tonal strength of letters,

but the wide variation in shape between condensed and extended letters, or between condensed and regular shapes, invariably strikes the eye as inartistic.

A. W. SWAVERLY, Leesburg, Florida.—The specimens of your work sent us are interesting, but not pleasing. On the package-label for the Leesburg Publishing and Printing Company—on which you experimented with the border by over-printing sections in orange and in blue, securing thereby the additional color of green—the border is too prominent by far, the type-matter being printed in orange, a relatively weak color in tone. Type should not be printed in such weak colors, as type, remember, was made to print characters to be read. A prominent and "spotty" border such as this takes up all the attention, and when, in addition, the type is printed in a weak color, results are even worse. The other label, on which a plain rule border was used, is much more satisfactory, although in it improvement would result if only the rules and the colons were printed in orange. The initial letters to the words of the main display line are not enough stronger in tone than the remaining letters of the words to warrant printing them in the weaker, even though brighter color, and, besides, too large a portion of the design is in the warm color as it is. Best results are obtained in printing when all warm colors are confined to very small areas. There is also too much space between the words of the third and fourth lines for pleasing results, which large amount of space was necessary because of the style of arrangement adopted. The correction in this instance lies at the start—involving some other style of arrangement, fitted to the copy. It is always a mistake to make copy fit a preconceived design. The letter-head for the *Commercial* is quite pleasing. Script type should be used alone in a job, as no other style of letter harmonizes with the imitation of handwriting. It would be difficult to find a style of letter so utterly unlike script as Copperplate Gothic.

ALFRED D. ROBERTS, Adelaide, Australia.—The *Golden Wattle* is subject to considerable improvement. Starting with the cover-design we find that it is too large for the page, making impossible that nice distribution of white space along the lines of good proportion, so essential to good work. Had the design been made smaller the side margins would be larger, so that the variation between the space at sides and at top and bottom would not be prominent enough to be displeasing, as the variation here appears. It is a mistake to place a block, or design, in the exact center of the page from top to bottom, reasons for which will be apparent if you read other reviews in this department. On the title-page a knowledge of the fundamental of proportion is not manifested in the spacing of the lines and masses. You will note that the several lines and groups within the border are spaced about an equal distance apart, which spacing is monotonous and uninteresting. Comprehension is also better when the lines and masses are closely grouped, and close grouping is a fundamental of simplicity and good typographic design. The manner in which the imprint crowds the border below on this title-page is displeasing, overbalancing the page at the bottom and presenting too great a variation between the marginal spaces at the bottom and sides. On a book page, best results are always obtained when the large margin is at the bottom, but, in the case of imprints, where the lines are often comparatively short, it is impossible to make the bottom marginal space the larger, for to do so would throw the group too high. However, such groups can always be placed high enough so that the difference in marginal space is not so great as to effect an appearance of crowding, as is evident in this instance. Presswork is very poor. A tendency to introduce into the advertisements and running-heads too many decorative units takes away somewhat from the dignity and pleasing appearance of the work.

W. E. ALVIS, Merrill, Nebraska.—Your work is not good. An understanding of the principles of harmony as applied to the selection and use of type would be of material assistance to you. Various books are to be obtained on this subject and the articles which appear in the Job Composition section of this journal take up such subjects from time to time. The blotter for the *Mail* is faulty in several respects other than the lack of harmony between the type-faces. It is

border and the small line been printed in black, and the rule and the heavy name-plate, "Mon-roze-mark," in orange, more pleasing and more effective results would have been obtained.

As a unit of its campaign for greater business in direct advertising to offset the loss of salesmen to supply the needs of the Government for fighters, The Mortimer Company, Limited, Ottawa, Canada, delegated its typographical designer and lay-out man, Joe W. Short, to

be consequently the more forcibly and deeply impressed on his mind. The text is illustrated by examples designed by Benjamin Sherbow a number of years ago for the Strathmore Paper Company to show how type-faces may be used to suggest "Severity," "Strength," "Femininity," "Elegance," etc., a two-page spread of catalogue covers grouped and printed by process in their original colors, and examples of unintelligent typography done by others alongside correctly



Printed in reverse order to what it should be. See correction alongside.



A better separation for color. Read review of Monroe Printing Company.

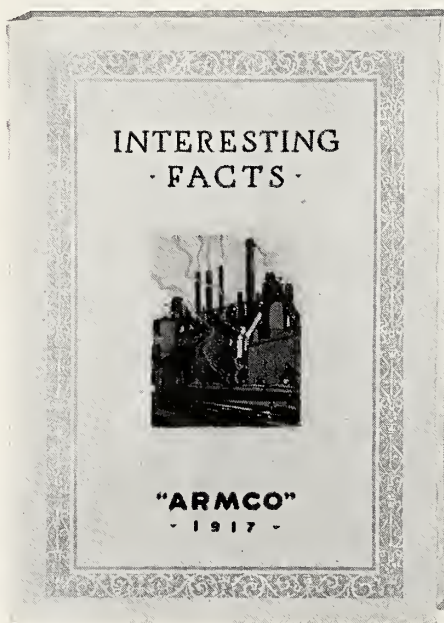
crowded; smaller type-faces and more white space would not only add to its appearance but would make the design more inviting to the eye and more easily read, because more satisfactorily read. The block letter used for the main display line is crude and inartistic, as, in fact, are all block letters. Copperplate Gothic, a block letter, is more pleasing than the average letter of that style because of the slight serifs which take away from the crudity of the absolutely rectangular corner of regular block letter forms. The Copperplate series is satisfactory in small sizes on letter-heads, cards and other stationery forms, when an imitation engraved or copperplate effect is desirable, but this series should not be used for advertising display. Romans are the best of all styles for advertising typography. The package-label for the *News* is too decorative and the decorative units therein serve only to fill space—a poor excuse for their use, especially since white space is one of the most effective aids for making type stand out and easy to read. The Caslon italic and the Copperplate Gothic represent two entirely different styles of letter design and for that reason should never be used in combination. The white space in this form is not distributed with a view to pleasing uniformity in relative sections. There is quite a mass of white space at the right and just above the inside panel, whereas the remainder of the form is crowded.

MONROE PRINTING COMPANY, Huntsville, Alabama.—Many of the specimens you have sent us are of exceptional merit. These are strong, unique and effective in design, quite out of the ordinary. Good use of color serves to increase the effectiveness of those particular designs, and some novel color combinations are found, too. The strangeness of it all is that among many clever specimens are one or two that are quite inferior. Of these, the blotter, "Distinctivize it with Mon-roze-mark," is the worst. In the first place there is altogether too much orange in the design. In the second place, the small line "Distinctivize it with," set in small light-face type, is scarcely readable, as printed in the light orange. Small lines of type, especially light-face type, should never be printed in light, warm colors; first, because of the strain it puts on the eyes of readers and, second, because when bolder items are printed in a stronger color, or black, which is stronger in tone than any color, balance of tones, called tone harmony, so essential to pleasing results, is made impossible. Had the order of printing been reversed, had the wide

write copy for and get up a booklet, and Mr. Short, as would be expected by those who know his ability, acquitted himself of the task with honor to himself, and profit, no doubt, to the organization of which he is part. The result of his effort is "Typography that Tempts Trade," a particularly apt title under which to write of the influence of good typography and printing in securing business. In his text Mr. Short has

and effectively designed rearrangements by the Mortimer Company following Mr. Short's layouts. The booklet is sewed and bound in heavy cover-paper, covered with white antique book-paper. The inside pages are printed on white antique also, the exhibits being printed on enameled stock, roughed.

We have received another large collection of specimens from Axel Edwin Sahlén, superintendent of typography at the Roycroft Shop, East Aurora, New York. As we have stated before, Mr. Sahlén's typography is strikingly original, although the influence of William Morris and the heavy-toned style advocated by that master are evident in all the productions emanating from the shop of the Roycrofters. While in most cases colorists would find no serious fault with the combinations employed, in several of the designs the colors clash to a degree and are not as pleasing as they would have been had closer attention been given to the principles which govern harmony. We note in some cases, too, that colors are not used in such manner as to obtain good balance in tone, the heavier items in the form being printed in the stronger color, thus increasing the variation in tonal strength, which, for most pleasing results, should be equalized by printing the stronger portions of a design in the weaker color. The pleasing catalogue of steel equipment, done for the Watson Manufacturing Company, Jamestown, New York, would be much improved if red had been used for the headings set in Caslon Old Style, for, printed in light orange, these head-lines, which should be prominent, are weakened and do not stand out as they should. They would be difficult to read by artificial light, in spite of the fact that they are set in eighteen-point. Even the heavy missal initials would appear to better advantage in the red. Weak colors should never be used to print light-face type, even though in display lines. The catalogue is excellent from the standpoint of typography and is admirably printed. On the booklet for Susan Westrope's Antique Shop the fault pointed out above is also apparent. The text-matter is printed in a weak-toned brown, whereas the heavy initials, rules and display lines are printed in a strong, deep blue. In catalogue work, it is sometimes an advantage to print half-tone illustrations in black and text-matter in a weaker color, such as brown, it being considered desirable to make the illustrations particularly prominent, but in a booklet made up entirely of typefounders' material the plan can never be made a success.



Cover of handsome book produced by The Reinecke-Ellis Company, Chicago. Shown by courtesy of The J.W. Butler Paper Company. The frontispiece of the book is printed from the original plates and bound elsewhere in this number.

gone over the various requirements for printing that will please the esthetic taste inherent in varying degrees in all individuals, which pleasing effect means much in inviting and holding attention. He also goes into the matter of printing from the standpoint of readability, by attention to which, consideration being gained, comprehension is furthered. This concerns the selection of type and its arrangement in such a way that the reader finds reading effortless, and the message

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

Ralston Printing Company.

Every month sees more printing companies adding a complete advertising service department as an adjunct to their business. It is an indication not only of the healthy growth and expansion of the printing business but of the spread of

departments, formerly a field held by advertising agencies in no way connected with printing establishments.

The Ralston Printing Company, of Detroit, is one that has such an advertising department. It has issued an exceptionally attractive booklet under the title, "What We Can



FIG. 1.

the direct advertising idea. Undoubtedly there never has been a time when direct advertising was used so much and to such a good advantage as at the present. The printers, through their educational campaigns, have done much to promote it, and conditions due to the war have caused business interests to turn to this form of salesmanship. At any rate, the use of direct advertising has advanced at such a pace that the printers have felt the necessity of equipping themselves in such a way that they can direct business concerns wisely as to its proper use. Thus have come the advertising service

Do for You," which conveys to prospective users of printed matter an idea of how that company can create an advertising campaign — everything from the idea to the printed sheet — as well as produce it. The advertising service department of the Ralston company, so it is set forth in the publicity booklet, undertakes to assume all responsibility for the production of printed advertising for any firm from the planning to the completion.

"We aim to produce for the busy man something that not only pleases him beyond question but that actually accom-

plishes the object for which he is striving," says the booklet. "This enables him to devote his time and thought to the other problems of his business, for we bring to him, assembled, the result of all preliminary details. We show him in concrete form just what the finished job will be like. He does not have to imagine what the result will be—he knows beforehand."

The booklet points out a truth when it states that ninety-nine out of every hundred users of direct advertising do not know what they want in the way of copy, layout, style, color scheme or illustrations. It is to supply such knowledge to business concerns in the market for direct advertising literature that advertising service departments have been created.

Many other printing-firms have advertising service departments that are as complete in every way as the one that the Ralston Company has and is advertising. But few of them are giving publicity to their department as adequately and as forcefully as is the Ralston Company. The two sample pages reproduced here (Fig. 1) show the thought and care that has been put into it as regards printing and typographical arrangement of matter and illustrations. The booklet itself, from the cover and stock used to the harmonious use of color throughout, reflects individuality. It easily convinces one that the same individual thought would be given by the advertising service department to any particular job that department might be called upon to produce for a patron.

"Paragrafs."

For those who have any doubts about the value of house-organs as advertising and publicity mediums we quote here from *Paragrafs*, issued by the Whitaker Paper Company, of Cincinnati, now starting on its twelfth year.

"Yet, if out of the experience of our strenuous life we may draw any moral to serve the ends of our readers, it would be this: The publication of a house-organ may be made one of the most constructive factors in the development of a business organization. It is the one definite means by which the organization can give expression to its principles, policies, visions and aspirations—the one medium by which the soul of a business may interpret itself—the great solvent for transmitting the baser metals of material things into a golden treasure of good-will.

"The editing of a house-organ is a matter of such importance as to merit the best efforts and the most vigorous energy of one who is keenly alive to the large ideals and wide policies of the organization it represents, one who has seen the vision and who "follows the gleam" of the far-off, divine event toward which it is his duty to hold the compass needle true."

Paragrafs ought to know whereof it speaks. In its twelfth year it becomes a pioneer among house-organs, which are comparatively a modern institution. It has had sufficient time in which to prove its worth as a constructive factor in the development of the organization it represents, and by those who have been accustomed to reading it the reason for its success can be readily understood.

Taking the February issue of this well-printed and well-edited house-organ as a sample, one gets a good idea of the service it performs and wonders not at the fact that it is an established part of the Whitaker organization. It is published, the company says, for the edification of those who create, buy or sell printed publicity. One of the articles in the February number deals with the unintentional violation of the rules of the postal authorities on the part of printers and users of direct advertising literature, which results in that literature finding a grave in the dead-letter office, instead of reaching customers. Another deals with the present paper situation and urges coöperation with the Government under present conditions. Paper conservation, the necessity of simplicity rather than elaborateness in commercial printing, and

psychology in advertising, are other topics dealt with. One article that should prove of more than average interest to printers is that disclosing the tendency of buyers of printing to believe that they can cancel printing orders at will any time before the presses are actually started. In connection with this last article, *Paragrafs* says it feels it is rendering a service to the buying public as well as to the printing-trade by calling attention to the first regulation in the "official trade customs" of the Printing Craft of the United States.

"Regularly entered orders can not be canceled except on terms that will compensate against loss.

"Experimental work performed on orders, such as sketches, drawings, composition, plates, presswork and materials will be charged for."

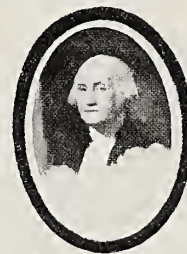
A review of the contents of this recent issue of *Paragrafs* is given to afford some idea of the range of service the house-organ is providing. It is a house-organ with a purpose and that purpose is well carried out.

New House-Organs.

The year 1918 finds two printing-firms joining the ranks of those issuing house-organs as a part of their publicity campaigns. From the Franklin Printery, Berlin, New Hampshire, comes *The Pointer*, a magazine "about printing for business men," and from the Cantwell Printing Company of Madison, Wisconsin, *Impressions*, a house-organ "with a message and a purpose."

The Pointer is an attractive booklet, both as to text and printing. The second issue in February is the Washington number and the reader's attention is immediately caught by

THE POINTER



THE FRANKLIN PRINTERY
74 Main Street, BERLIN, N. H.

FIG. 2.

the photograph of Washington shown through a cut-out, bordered in gold, on the front cover (Fig. 2). The leading article tells of the career of a cut-price printer in Maine who tried to combine quality and cheap prices. The moral of the interesting story is that today the printer is working in a stone-yard and cares for whatever orders he may get on days that

are too stormy to work at his trade as a stone-mason. Another article urges business interests to look forward to the period of business rivalry that is sure to come after the war is over. The best way to prepare for that period, *The Pointer* asserts, is to plan now for direct advertising campaigns.

"The wisdom of preparation," it says, "lies in the immediate use of advertising to create new markets, and to gain the good-will of possible buyers within our own country. Distribution should be sought, for with it the manufacturer will be affected less by strenuous competition.

The Pointer is printed on a good grade of enameled stock with a cover of coated book-stock.

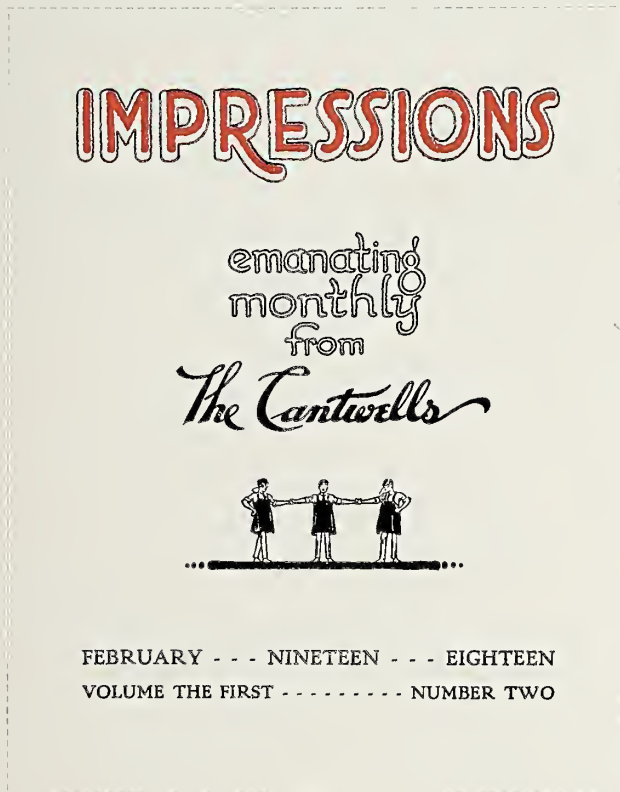


FIG. 3.

Impressions (Fig. 3), in its second number in February, directs the attention of readers to this pertinent fact in regard to advertising:

"Don't spend money in advertising, invest it. When you spend money in advertising you are wasting it, but when you invest money in advertising you are building — you are doing constructive work. . . . You can invest money just as judiciously in good, productive advertising as in any other activity in your business, and right and effective advertising is just as essential as efficiency in any other activity of your business."

Among other things, the booklet tells something of the equipment of the Cantwell plant and how it is possible for it to turn out printed material of the character necessary for the literature of successful advertisers. It is a most creditable house-organ and if the quality of this early issue is maintained it should prove of value to the publishers. The February number is set throughout in Caslon. Head-pieces in color, made from original drawings, are found on each page.

"Arcady's Ink Pot."

The January number of *Arcady's Ink Pot* (Fig. 4), the house-organ of the Arcady Press and Mail Advertising Company, Portland, Oregon, contains, among other good things, this sane discussion of what constitutes direct advertising:

"It's a direct appeal to a known prospect, urging him to act on a definite proposition.

"Your advertising in the papers, in street cars and on bill-boards, creates interest and brings inquiries. Then, to a very great extent, it's up to you to turn those inquiries into orders, and those prospects into customers. That is where we come in. Direct advertising takes up where your general advertising leaves off. It cashes in on your previous efforts. It gets the man's name on the dotted line. It is intensive salesmanship on paper. There is undoubtedly some phase of your selling problem on which it will pay you to use direct advertising."

The Arcady Press's theory of direct advertising and its uses — and we agree with that theory — is of interest not only to the users of advertising but may be perused with good results by some printers who produce publicity literature. We refer particularly to that part which points out its use in connection with general advertising. Not many, but a few printers, as we have had occasion to point out before, still adhere to the argument in their publicity matter that customers would do well to drop general advertising and take up direct advertising exclusively. Such an argument on the part of a printer is not only unsound advertising advice to a client, which alone is sufficient reason for not using it, but it proves a boomerang to the printing-trade generally. Investigate the matter and you will find that there is no controversy as to the value of the periodicals and all other publications that form mediums for general advertising. Such mediums are what the

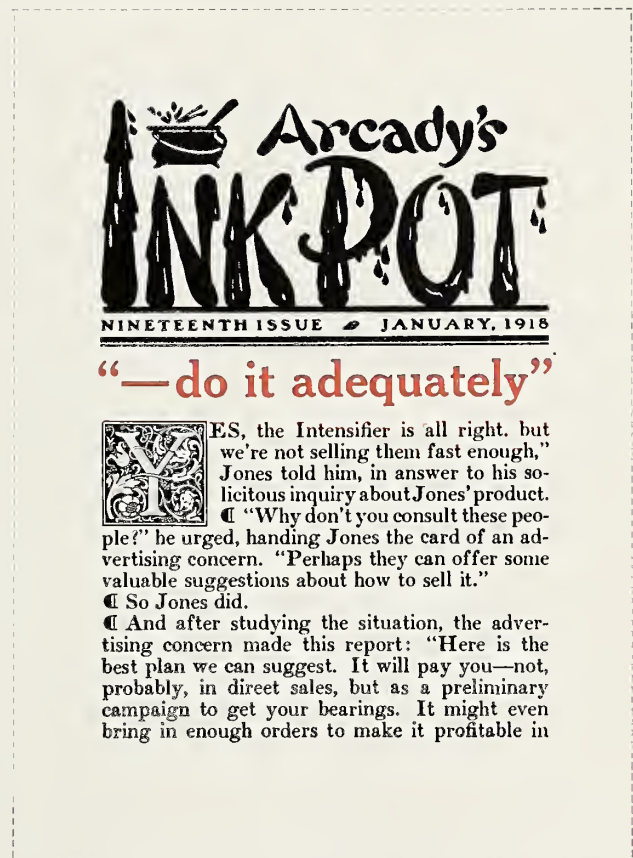


FIG. 4.

printing-trade are engaged in producing to a large extent today. The *Ink Pot* aptly expresses the relation of the two forms of advertising and clearly points out how necessary direct advertising is to supplement general advertising; how, in fact, the two methods combined are essential to most effective results from the standpoint of the advertiser.

"The Grant Imprint."

The Grant Imprint, published by the Grant Printing Company of Maquoketa, Iowa, is a small house-organ that is crammed full of helpful facts about printing that should prove of value to the users of advertising and buyers of printing. That it has real service as its object is shown by the declaration that the magazine is ready at all times to give its readers any possible assistance on the subject of printing. It asks any persons who have unsolved problems in printing to tell the company about it and perhaps the *Imprint* can give helpful suggestions and ideas.

The *Imprint* will be read. It is a live publication, pleasing and attractive typographically, and containing a lot of mate-

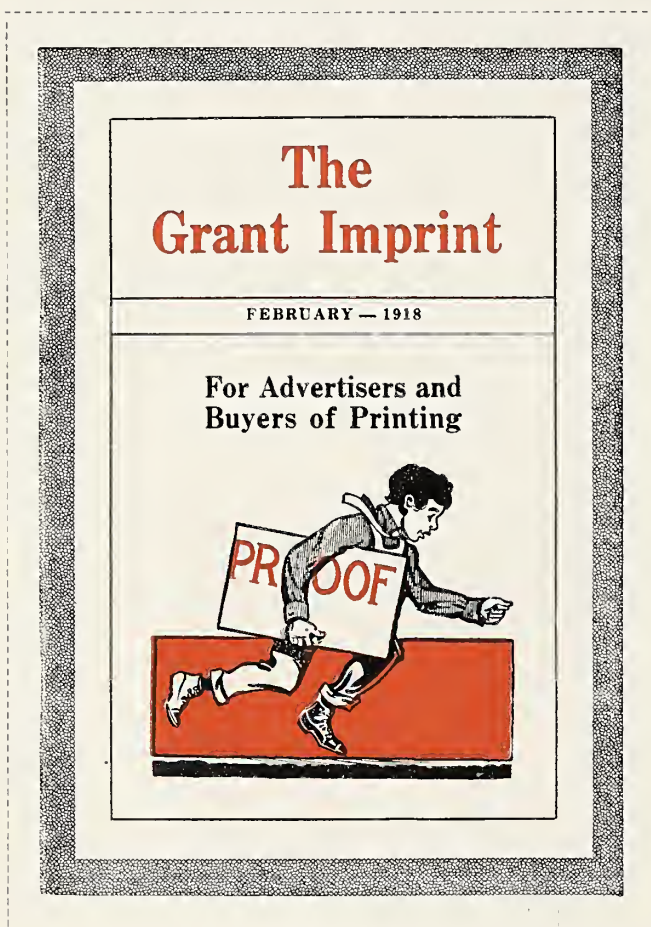


FIG. 5.

rial worth the attention of those interested in using printed matter. The February number devotes considerable space to the question of direct advertising, with good sound argument for its use. But the Grant Company argues that direct-by-mail advertising will not bring the desired results unless the advertising literature possesses character.

"Printing, like everything else of consequence, must show individuality," says the *Imprint*. "It must express in an attractive way the business that it represents. Good printing is not an accident; it is the finished result of much thought and no little labor. The printing and advertising matter that you send out must show itself above the average. The printing establishment which is in demand today is the one that gives information, coöperation and efficient care in the construction of all orders entrusted to it."

THERE is a printer up in Boston who is 104 years old. He made so many typographical errors in his life he is afraid to die.

NATIONAL ADVERTISING, THE MERCHANT AND THE NEWSPAPER.*

BY T. W. LE QUATTE.



HE publisher of the country paper has a greater obligation to the merchants in his town than the obligation that rests on the city-newspaper man toward the merchants in his city. The small-town merchant can not afford an expert buyer for every separate line of merchandise in his store. He can not afford to hire an expert advertising man to study the stock and study the customers and figure out an advertisement that will make the customers want the stock.

Of course the country merchant who has figured the whole situation out carefully knows that an active, continuous trade on a good article with a fair margin of profit is better than a big profit on fifty per cent of his purchase of an unknown or unsatisfactory article and a big sacrifice or a total loss on the balance. He will see the wisdom of strengthening his reputation through the generally advertised merchandise of known and dependable quality which he carries in his stock. The country-newspaper publisher needs to be fully informed on these things himself. He needs to have sense and backbone enough to stop the country merchant every time he starts to blame the mail-order house, or the chain store, or the city department store for his poor business, and point out to him that the successful country merchants are meeting them by carrying standard advertised merchandise that they can buy as cheap as anybody, by giving a personal service that none of the others can give and by keeping both merchandise and service before the buying public through intelligent business-building advertising in the home-town paper.

I am impressed with the idea that country publishers bear the same relation to the mercantile interests of their home towns that the men of the officers' training camps bear to the army. I look upon them as the logical leaders of advertising and merchandising thought in their communities. I believe they can do more than any one else can do to develop and direct the development of their merchants along permanent and constructive lines. And the big thing about it is that all these country-newspaper publishers will profit in their advertising columns in proportion to the breadth of their vision and the intelligence of their leadership.

Time after time we have been asked if we did not fear the competition of the country newspapers whose hands we are attempting to strengthen. We have invariably answered that the only way they could grow is to see that coöperation is of more value than competition. If they see that, we are going to grow together. The strength of the country paper will supplement *Successful Farming*, and *Successful Farming* will help the country paper. Both of us will be helping the merchant and the manufacturer to give a better service to the farmer and make more net profit for themselves.

The problem that continuously confronts you as a country publisher is the problem of building up your community. Your community does not end with the residence of the voter in city elections who lives farthest from the center of the town. The limits of your community are the points on each road where people going to market turn and drive away from your town instead of turning and driving toward your town. Those limits will be extended or shortened as your town serves or fails to serve the interests of the farmers in the affairs of your town.

Most of your successful farmers read farm papers. That is one reason why they are successful. They pay farm papers

*Extracts from an address by T. W. LeQuatte, advertising manager of *Successful Farming*, Des Moines, Iowa, before the newspaper advertising department of the Minnesota Advertising Convention at St. Paul, January 22 and 23.

an annual fee for the counsel and advice of experts on every phase of their business and their home life.

The local merchant and the manufacturers of merchandise of known reputations build that business in your town in proportion to the extent of their active coöperation with each other in establishing and maintaining the reputation of both merchandise and merchant among the people in your community.

It will be a great day for merchants and manufacturers, and for the consumer as well, and a great day for legitimate advertising mediums, when retail merchants and manufacturers come to fully realize that they are partners in serving the community instead of just buyer and seller. The retail merchant and the manufacturer who can develop this partnership relation to the fullest extent need not fear competition. Their service to the community will bring the community business to them. But the success of their partnership depends on how well and how persistently and how consistently and how continuously they use all means for influencing the farm trade.

The right kind of coöperation all along the line means more definite education of the community as to the ability of the local merchant to serve them with standard, advertised and generally known merchandise that sells at the same price everywhere to farmers and city people alike. That means better and more satisfactory service to the community, more business and more profits for the local merchants, for the manufacturer, and for your paper.

It will pay country publishers better to *supplement* general advertising than to try to *supplant* it. The best and most permanent advertising prospect for a country newspaper is the advertiser who has built and is maintaining a general reputation through advertising in mediums of general circulation. The question of whether the local merchant or the manufacturer shall pay for local advertising will be settled differently in different cases according to the circumstances.

Your paper can make a tremendous success of a local campaign on goods that already have a general reputation through general advertising. You and your local merchants would find it more difficult to arouse the interest of your readers in some product they never heard of before. So long as we each *supplement* the efforts of the other we shall each benefit ourselves by building up the retail merchants and the general advertisers whom we serve. If we try to *supplant* each other we deprive the local merchant and the general advertisers of the use of forces they both need in the upbuilding of their business and decrease the number of people who can profitably use our advertising columns. *Coöperation* pays.

If the country publisher can get his local merchants to realize that standard, trade-marked, advertised merchandise is not only more dependable and a safer buy for their customers, but also that the small-town merchant can compete on such merchandise on equal terms with the big-city dealer, he has taken a long step in establishing the permanency of the local merchant as a constructive advertiser in his paper. The small-town merchant can not win in a price-cutting competition with the big-city store or the chain store or the big mail-order house. He can not afford the expert buyers to make sure of quality. He can not offer the big contracts that command the low price. He can not afford to risk losing a dissatisfied customer by cutting the quality to meet the price. He needs every customer whose trade should naturally come to his store.

But he can sell Eastman kodaks, Victrolas, Royal baking powder, American radiators, Goodyear tires, Acme paints, Loudon barn equipment, or any other standard, trade-marked, advertised merchandise at the same price his customer would have to pay the big-city dealer, or the chain store, or the mail-order man.

If the small-town dealer will give the service that he can give better than any one else, and if he will tie up with merchandise with a national reputation, through advertising in his local paper, there is no competition in the world that can take away his trade in that class of merchandise.

Local advertising by general advertisers is usually confined to those towns where the local papers have educated the merchants to the advantage of handling merchandise of known reputation.

There is no use dodging the fact that the continuation of local advertising covering merchandise with a general reputation depends upon the results produced locally through the local merchant. Therefore, anything that tends to put "pep" into the local merchant and liven his interest in merchandise with a general reputation works to the benefit of the country paper.

It is combination of effort that counts for economy and convenience. You carried water to the harvest hands in a bucket with a dipper attached. Nobody ever thought it would be more economical or convenient to carry the water in dippers or drink it from the bucket. The sale of dippers in your community does not increase the sale of water buckets.

Advertising must help the manufacturer and the merchant to reduce selling cost. It must help them to increase their volume. It must help them to standardize and stabilize their business. These things enable them to deliver dependable quality merchandise, at the minimum price to the consumer, and still increase the total actual net profits of their business.

PRIZES FOR POSTERS OR ADVERTISEMENTS.

Here is an appeal to enlist the patriotism of every artist in America: The War Savings Committee of New York, coöperating with the American Institute of Graphic Arts, has announced a competition divided into three classes as follows:

A.—Poster: First prize, \$1,000; second prize, \$300; honorable mention. It is desirable that the entries be made in the proportion of 24 inches wide by 36 inches, though the shape and size are optional with the competitor.

B.—Cartoon, newspaper or magazine advertisement: First prize, \$250; second prize, \$100; honorable mention. These cartoons or illustrated advertisements are to fill a full, half, or quarter page in a newspaper, or 5½ by 8 inches in a magazine.

C.—Car-card and window-card: First prize, \$250; second prize, \$100; honorable mention. Car-card entries should be 21 by 11 inches, while the size of the window-card is optional.

The purpose of the competition being to advertise War Saving Stamps, the "W. S. S." mark must appear in all drawings. All citizens of the United States are eligible. The competition closes on April 25. Entries and further information should be addressed to "W. S. S. Competition, American Institute of Graphic Arts, 119 East Nineteenth street, New York."

The Board of Judges consists of: Charles Dana Gibson, Frederic W. Allen, Earnest Elmo Calkins, Heyworth Campbell, J. H. Chapin, Arthur W. Dow, Finley Peter Dunne, Frank Finney, Fred W. Goudy, Ray Greenleaf, Matlack Price, Adolph Tiedler, Douglas Volk and Clarence H. White.

ENGLISH À LA BOSTON.

Boston Mother.—Do you know Willie Bump?

Little Son.—Sure. I soaked that bone-headed shrimp on the beezee the last time I seen him.

Boston Mother.—What awful language! You should say: I soaked that bone-headed shrimp on the beezee the last time I *saw* him.

DIRECT ADVERTISING UNDER WAR TENSION.

BY WALDON FAWCETT.



O one, I fancy, will arise to dispute the claim that at no previous time within the memory of the present generation has it been necessary for business men, big and little, in all lines to act so quickly or so decisively in readjustment of their affairs as has been requisite since the start of the world war. Furthermore if the members of one class in the community more than another "have needs be nimble to alight on their feet," as the saying is, in the emergencies that have succeeded one another, they are the members of that class which is made up of the makers and users of direct advertising. Before discussing the question of whether problems in this quarter are not multiplying rather than diminishing, it may be worth while to hastily survey the high points of the trail already traversed.

First among the complications came the shutting off of imports from Germany, which temporarily demoralized the ink market. Out of that temporary embarrassment, blessings were to come that will compensate for the inconvenience, but undeniably the dislocation of the printing industry from this cause was threatening enough while it lasted. This dilemma was succeeded by the complications over paper supply and prices — a war eruption of which we yet hear the rumblings. Later came the increase in postage rates, which, for all that it has not affected third-class mail, that mainstay of the direct advertisers, has nevertheless injected a new influence in every section of the art preservative.

Such are the special problems, if such they may be classed, which have had specific application to the producers and consumers of direct advertising. On top of these distinctive burdens have been piled the responsibilities that are the common lot of all business men in these piping times of strife — the shortage of labor, the rising costs of raw material, the insufficiency of coal supply and the delays in transportation. Even when dealing with such generalities one is tempted to say that direct advertising has been subjected to a little extra war tension, because, if "transportation" is construed, as it should be, to include mail transportation, we come upon an element of war's derangements that is manifestly serious for a merchant or manufacturer just in proportion to the volume of business transacted by mail.

What is in store for the printers and mailers of direct advertising is doubtless of vastly more concern than the hurdles that have already been taken in this obstacle race, and because it is obvious that some special worries must be faced so long as the war lasts I have recently endeavored to make a thorough canvass of the situation at Washington. I have talked with the best informed officials in all the various branches of the Government (including the newly-created war-managing institutions) that come most closely in contact with the activities which affect the interests of the creators and distributors of printed matter, and everywhere I have asked what the future holds for this clientele. Furthermore, in a determination to dig up, if possible, information that would be constructive, I have sought, especially in official quarters, hints as to ways and means to best meet the abnormal situations that war is creating.

At a war headquarters where conditions change not merely overnight but literally from hour to hour, it is difficult to induce any responsible official or technical expert to predict far in advance. At the same time, I am happy to say that in all my rounds I did not hear a single expression calculated to beget alarm lest direct advertising be restricted or banned as a war luxury. On the contrary, the uses of printers' ink that are commonly accounted "direct advertising" are coming more and more into favor for Uncle Sam's own purposes.

For example, the managers of the Liberty Loan, who in floating the first and second bond issues relied so heavily upon posters and hangers, intend, in promoting the third sale of "war bonds" in April, to employ booklets as one of the principal mediums, an especially effective piece of copy being a booklet of cartoons contributed by fifty of the country's leading cartoonists.

Taking another illustration, it may be pointed out that ever since Uncle Sam's entry into the war, postmasters all over the land have been overworked in finding "stands" for the innumerable posters put out by the various branches of the Government, but it remained for the National War Savings Committee to requisition the force of direct advertising by putting out, in an edition of 20,000,000, a primer or booklet on the War Savings Stamps which, through the instrumentality of letter-carriers and rural postmen, has been distributed to every home in the land. The booklets of the Fuel Administration and the Food Administration are eloquent testimonials to direct advertising. So likewise are the educational "Red, White and Blue Books" that the Committee of Public Information is sending broadcast. Even the Department of Agriculture, which is, in a way, the most conservative of all Federal users of printed matter, has lately been converted to the pamphlet, the booklet and the folder as carriers of urgent messages, and with the enthusiasm proverbial of converts is now plunging on such direct advertising printed in two colors and liberally embellished with pictures.

With Uncle Sam belatedly surrendering thus unconditionally to the popular forms of direct advertising, it would appear the height of inconsistency for the Government to place obstacles in the path of private users of this same medium, and yet the incentive that sent me on the quest here reported was a crop of insistent rumors to the effect that a slump was impending in the production of this form of advertising currency. In one quarter you heard that the Government was, as a war measure, to restrict the production of printed matter as it has already curtailed by fifty per cent the production of such staple articles of commerce as window-glass and paper boxes. From another direction came rumors to the effect that Uncle Sam was already discouraging the circulation of printed matter by handling all "circular mail" as freight, no matter what the delays involved. The uneasiness of certain ink manufacturers with respect to their supplies of raw materials begot no inconsiderable amount of gossip to the effect that the railroad situation was likely to cripple the printing industry, and the bugbear of the fuel situation was made into a special bogey for the benefit of men whose business life-blood takes the form of printed matter that must be kept in circulation.

As well may we face the fact that the printing business and the advertising business can no more be "as usual" in war time than can any other industrial or commercial enterprise, but many of the whispers that have proved disquieting to printers and their patrons had best be labeled: "Important if True." Washington in war time is a great "rumor factory" working overtime, and not all of its products are of guaranteed quality. Take, for example, the transportation situation. The men at the throttle in Washington say they hope that never again will Business America have to pass through such a freight jam as existed in December, 1917, and January, 1918; but, by the same sign, they declare that it is too much to expect that railroad transportation will be entirely normal during the continuance of the war, with its imperative requirements for the movement of soldiers and military supplies.

Because business circles must seemingly settle down for some time to come to a condition of sluggish freight movement in so far as the general public is concerned, these far-sighted officials suggested that I pass to printers and their patrons the hint to place all orders, when possible, far in advance of require-

ments. A man of business training, who now occupies an influential position at Washington, tells me that in his estimation the greatest mistake that many a business man is making today is in refusing to stock up for fear that the violent price fluctuations that are inevitable in war time will work to his ultimate disadvantage. This Solomon says that peace is not going to come this month or next, but, granted that peace may come unexpectedly, he figures that it is better for a business man to be well fortified at all times with the stock to take care of the wants of his customers than to worry along on a hand-to-mouth basis merely to avoid a slight loss in the event that his particular class of raw material slumps in price when peace comes.

The advice, then, that official Washington would pass on to the makers and users of direct advertising is to overdo rather than underdo the anticipation of needs in paper-stock, etc. Particularly should seasonal goods such as calendars, dance-programs, score-cards, etc., be stocked on a liberal margin of safety lest the user be caught by the unexpected — as, for example, the recent action of the Pennsylvania Railroad in clapping on a rigid embargo just when it was commonly supposed that the line had all but worked out from under its burden of congested shipments. A supplementary bit of advice from the same general quarter counsels the every-day printer not to trust to freight — freight in less than car lots, such as the average printer employs, being especially difficult to trace when side-tracked or delayed — but to turn to express shipments whenever circumstances seem to warrant, or to the parcel post if the printer figures that he can get quicker action by this route.

While, as has been outlined, freight transportation conditions are not going to be wholly placid and serene for some time to come, even with the larger utilization of America's inland waterways for commercial purposes and the development of motor-truck freighting systems, there is no warrant for quite such a pessimistic view as is taken in some quarters. On the contrary, there is for printers and their customers a distinct cause for rejoicing in that printing supplies have been accorded, under governmental management of the railroads, a definite status that they did not enjoy in the days of private operation of the railroads, nor even under the joint conduct of the lines by the Railroads War Board.

Up to the time that the Government took over the railroads a sorely-needed shipment of paper or ink could usually be gotten through to its destination if the plea for it were uttered loudly enough, but each such contingency was treated as an individual case instead of there being accorded to such utilities recognition of a definite status of preference or priority. Under the new deal, however, the ammunition of the direct advertiser and the publisher is assigned to a definite place in the transportation scheme. The Car Service Section of the Division of Transportation of the United States Railroad Administration has lately worked out a "list of exceptions" that are to be exempted from railroad embargoes when such embargoes do not have to be absolute, and enrolled in this class of commodities we find the items: "printing-paper and printing-ink;" "scrap and waste paper when consigned direct to paper mills or manufacturers;" and "carbon black."

Now turn to the proposal, of which the first news has just trickled through, that seems, on the face of the thing, to contemplate a curtailment of printed matter as a means of conserving labor, fuel, and railroad transportation. This is a possibility which, judging from the letters that are coming to Washington, has caused more misgivings on the part of the few printers who have heard of it than any "horror" of war that has preceded it. Moreover, there is, it may as well be confessed, just the grain of truth in the reports now current that is needed to entitle them to serious consideration. As it happens, however, this is an "economy" which, if it comes,

will be aimed in the direction of newspapers and magazines rather than at direct advertising publications.

Experts of the Federal Trade Commission and of the Fuel Administration have for some weeks past been giving some thought to the question of whether, as the war goes on, it may not be necessary to ask publishers to voluntarily reduce the size of their products. It is recognized that the increases in the prices of print-paper last year and the year before impelled many publishers to inaugurate various reforms in their pressrooms, but these remedies were for the most part expedients, such as the cutting off of "returns," designed to eliminate waste, and the immediate question now is whether these same publishers might not go a step further and reduce the size — that is, the number of pages — of each issue of their publications, scaling down the advertising space as well as the aggregate of reading-matter, but advancing space rates to such an extent that the restricted advertising area would yield the same net income as before.

To obtain an intimate working knowledge of all conditions in the publishing business such as would make it possible to determine whether or not to ask such action by owners of newspapers and periodicals, is the real object of a recent request from the Federal Trade Commission that has mystified many publishers. This request operates to bring from each publishing house a detailed monthly report covering not only "copies printed," "returns," etc., but likewise the number of pages in each issue, the proportion of reading-matter to advertising, and other information calculated to disclose a publisher's disposition of the space at his command. Whether or not anything will come of this form of prospecting for possible economies in the newspaper and magazine field, I have it on the best of authority that even should a crusade of conservation be undertaken it would be unlikely to extend to the sphere of direct advertising. Naturally the officials would not set out to discriminate between periodical advertisers and direct advertisers, but one of the experts who is grappling with the problem tells me that he does not see how any formula of conservation could be prescribed for users of direct advertising. Indeed, he foresees insurmountable difficulties with respect to such contraction in the case of the huge catalogues of the big mail-order houses.

There are a number of new war-time forces at work which, because of their influence upon advertising in general, are well worthy the careful consideration of printers and their customers, but it would be rash to ascribe a set influence to these new factors or even to surmise that their influence will be always in the same direction. A case in point is found in the attitude of the Food Administration favorable to the sale of food products in bulk rather than in small individual packages. Close scrutiny of the situation is likely, however, to disclose no way in which this shift should affect direct advertising, unless, mayhap, abandonment of individual packages lessens the use of the booklets, printed matter, etc., that some manufacturers have been wont to enclose in each package as a means of cultivating repeat orders or encouraging a trial of other products put out by the same house.

Set over against the supposed advertising deterrent that lies in bulk selling as compared with individual packaging, there is a war development that has unquestionably quickened demand for certain advertising forms. The exemplification, to which I refer, of the old adage about an ill wind, etc., is found in the widespread introduction of substitutes — wheat substitutes, butter substitutes, substitutes for fats, substitutes for sugars, etc. In order to put over these new or newly-exploited foodstuffs with the housewives of the country, manufacturers and dealers have had recourse to an unprecedented extent to manuals of instructions, cook-books, etc.

I suppose that if there is one branch of the Government that more than any other has been charged with crimes against

direct advertising it is the Postoffice Department. Strange to say, it required reams of correspondence for it to live down the report that a "war tax" in the form of increased postage was to be levied on printed matter (third or fourth class mail) along with the increase on letter mail. As I have said, a suspicion recently gained wide currency among business men to the effect that "circular mail," so called, was being moved only by slow freight-trains instead of by fast mail-trains. I have likewise recently seen printed statements to the effect that the mails have been slowed down "because no sorting of mail now takes place on mail-trains."

The superintendent of the Railway Mail Service assures me that while mail is now sorted at terminals when this can be done with no loss of time, much sorting continues to be done on trains. The Second Assistant Postmaster-General has declared to me, unqualifiedly, that no third-class mail or circular mail, so called, is dispatched by freight-trains. In a few instances, conditions of car shortage have compelled the use of freight-cars for the conveyance of such mail, but transit has invariably been by mail-train. The only printed matter that is dispatched by fast freight consists of magazines and periodicals that under the so-called "blue tag" system can be posted sufficiently in advance of the scheduled date of distribution to permit of this movement.

An investigation made late in March at the office of the Third Assistant Postmaster-General discloses no new outcropping of postal administrative policy that could be held to be in any sense antagonistic to the cause of direct advertising, except the measures lately taken to discourage the use of large mailing-cards. It has been found that such large flat pieces of mail are difficult to handle and do not readily lend themselves to insertion in the distributing-racks, and consequently the department is instructing postmasters to try, by the use of moral suasion, to induce advertisers to abandon their use. Otherwise there are no new edicts against advertising forms. Indeed, the department is, in some respects, growing more liberal-minded, as witness the adoption in stamped envelope form of the "window" envelopes, to the use of which the postal officials were long almost as strenuously opposed as they are to the use of poster stamps or stickers on the face of an envelope.

In the course of my first-hand investigation for *THE INLAND PRINTER*, I buttonholed a number of the postal experts who are in a position to observe the working arrangements of the postal service, asking for hints and pointers that would aid printers and users of direct advertising to get their messages through the lines in these days of congested and delayed mails. Every one of these experts was skeptical as to whether it was worth while to hold a batch of printed matter for mailing on any set day of the week or of the month which has been preconceived to be a "light day" in postal movements. The consensus of opinion is that whereas some classes of mail may be lighter one day than another, the difference is likely to be made up by another class and in the sum total there is not the difference between days that might be expected. But, while the postal officials do not put any stock in the "light day" theory, they all agree that direct advertising will get away more quickly if posted during the morning hours than if dumped into the postoffice, as is the usual custom, at 5 or 6 o'clock in the afternoon.

Inasmuch as several printers and publishers who have been wont to mail magazines and catalogues flat have lately changed to the roll form for mailing, I quizzed the officials particularly as to whether publications sent flat are likely to fare worse in the mails than those that are rolled. No one in authority would admit but what the flat catalogue or pamphlet, if enclosed in an envelope strong enough to escape damage, should come through in as good condition as the rolled publication. While it is contended at Washington that even with

mail-trains missing connections perhaps one-third of the time, the delivery of circular mail has seldom been delayed more than twenty-four hours, it is conceded that just as the business man who is impatient will order shipments by express rather than by freight, it may be well for the direct advertiser who must "turn around quickly" on a proposition these days to mail his printed matter under first-class postage. Postal experts who are in a position to appreciate the wastefulness of direct advertisers who carelessly but habitually send out matter under weight, declare to be well taken the point made by printers who say that advertisers would not have so much occasion to worry over the fifty per cent increase in first-class postage if they would get all the advertising value that is coming to them by loading each envelope to the limit with envelope-stuffers and other business-getting literature.

ARE PRINTERS IN A GOOD BUSINESS?

BY ONE OF THEM, IN "MARTIN'S PAPYRUS."

Of course we are. There is a lot of money being made out of the printing business, and a lot more being made in it also.

Starting in with the man who makes the presses we like to hear run, the type we have to distribute so often, the paper manufacturer, who comes in for so much abuse, the men who make our cutting-machines and our stitchers and folders, the ink men, who are all millionaires, and the insurance men, who have such an air-tight organization — every one of these business associates of ours are making money out of the printing business. Our closest friend, the ever helpful paper jobber, has a pretty healthy cost system and knows how much he has to add to make life worth while.

It seems almost reasonable that we printers who use all of these articles on which everybody makes a little should be in a very happy position. It would seem incredible, with all these brain-babies of some really clever men working for us, that a man can keep from making money. Simply sitting on the box and holding the reins tight should keep a fellow on the right road. Tons of good paper and columns of advertising space have been used up explaining why some printers are not making money. None of these arguments have as yet convinced the writer that the printing business is not O. K. To my mind it is one of the most interesting occupations a man could choose. The mass of detail connected with it makes it a big business. It is not so small as some of us think. There is a lot of satisfaction in keeping all these small details in their proper places and in making them perform on a profitable basis. As dwelt on previously in this article, the equipment we have at our disposal in our business is now about perfect, and if the individual can not measure up to the pace set by his plant, it's a mistake to say the printing business is responsible.

BAN PLACED ON FREE READING NOTICES.

A correspondent of *The Editor and Publisher* states that Washington newspaper publishers have placed the ban on free publicity, reaching the following agreement at a recent meeting:

"At a meeting of the Washington publishers, held March 1, 1918, it was the sense of all that the free reading notice is an evil which should be discontinued by publishers generally. The Washington newspapers for years have followed the policy of publishing news independent of any advertising consideration, and it is their intention to continue this policy."

The agreement was signed by A. T. Macdonald, general manager, *Washington Herald*; Arthur D. Marks, business manager, *Washington Post*; Fleming Newbold, business manager, *Washington Evening Star*; Edgar D. Shaw, publisher, *Washington Times*.

Collectanea Typographica

By HENRY LEWIS BULLEN

I know no way of judging the future but by the past.—Patrick Henry, 1775.

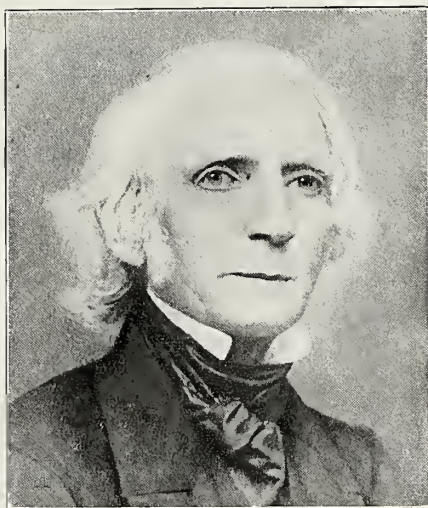
* * * *

"Anybody Can Print!"

WILL CARLETON, of Michigan, poet, lived in the time when the "machine printer" was ousting the "hand-press printer" in the West. He knew that in his day the biggest thing about printing to the printer himself was his cylinder press and paper-cutter. The printer's job was tending the machinery, and as neither brains nor education were needed by a hostler to machines, the "machine" printer rated his apprentices rather by muscular attainments than by mental. (Thank Heaven, there were many exceptions.) In those days the machines were considered more important than men (we have scarcely gotten over that yet), and consequently the printers rapidly dropped in public estimation, for the public quickly accepted the "machine printer" at his own rating.

Will Carleton wrote a piece to illustrate what folks thought about printing. He describes a father trying to hire his boy to the printer of a country weekly, and saying:

He ain't no great shakes for to labor, though I've labored with him a good deal,
And give him some strappin' good arguments
I know he couldn't help but feel;
But he's built out of second growth timber, and nothin' about him is big,
Exceptin' his appetite only, and there he's as good as a pig.
But he don't take to nothin' but victuals, and he'll never be much, I'm afraid;
So I thought it would be a good notion to larn him the printer's trade.
His body's too small for a farmer, his judgment is rather too slim,
But I thought we perhaps could be makin' a printer outen o' him!
It ain't much to get up a paper—it wouldn't take him long for to learn;
He could feed the machine, I'm thinkin', with a strappin' fellow to turn,
For things that was once hard in doin' is easy enough now to do—
Just keep your eye on your machinery and crack your arrangements right through.
I used to wonder at readin' and where it was got up and how,
But 'tis most of it made by machinery—I can see it all plain enough now.
And poetry, too, is constructed by machines of different designs,



Daniel Treadwell, born 1791, died 1872.
A Scholarly Mechanic Who Benefited Thousands of Printers.

Each one with a gauge and a chopper to see to the length of the lines.
So since the whole trade has growed easy 'twould be easy enough, I've a whim,
If you was agreed, to be makin' a printer outen of Jim.

Truly the worship of machinery has played the devil with printing. Men, apparently intelligent, worship the ingenious and necessary linotype machine, forgetting that it is doing the work which required the lowest grade of intelligence in the composing-rooms of Will Carleton's time—the work done by "typesetters" and tramp printers. Printers had to use those fellows, but no one ever dignified them with the name of "printer." Printers have to use linotype machines, and *Collectanea* would not diminish the output of them by one machine, but if the artist of the keyboard and his machine were left alone in a composing-room what would happen to printing in that plant? The printing industry requires now, more than ever, men of the highest intelligence and good education and good character. It is an occupation for gentlemen and scholars. Let every proprietor printer remember this when he hires a boy into his establishment to learn printing. The best and easiest way to improve conditions in the printing industry is to hire no

boy to learn printing that you would not care to have marry your daughter. That was the rule in the olden days when printers prospered wonderfully with the output of wooden hand-presses.

* * * *

An Inventor Forgotten by Printers.

ONE of the more useful inventions is the Gordon press, known also as the Chandler & Price press and in England as the Minerva, Cropper or Anglo-American Arab. It is also made in France, Italy, Belgium and Germany under various names. It is known to all printers and it made George P. Gordon, of New York city and Rahway, New Jersey, famous and wealthy.

It seems, nevertheless, that the Gordon press is another instance which tends to prove the truth of Emerson's assertion that "it is frivolous to fix pedantically the date of particular inventions; they have all been invented over and over fifty times."

The features which made for the success of the Gordon press are the so-called clam-shell or "jaw" motion of platen and bed, the revolving ink-disc and the reciprocating bed motion. The platen motion and grippers were invented by Stephen P. Ruggles, of Boston, the originator of treadle platen presses of the Gordon type. Writing in 1874, George P. Gordon said: "Had it not been for Stephen P. Ruggles I should never have built a printing-press. You [Ruggles] marked out the road, the course I should take, and I trod it." Ruggles made his first press, a small card-press, turned by a crank handle, as early as 1831. Gordon invented the reciprocating bed motion, sidewise adjustment of the grippers, and adapted the ink-disc to the requirements of a platen press; but he did not—as is generally supposed—invent the ink-disc. Gordon effected an ingenious and efficient combination of his own inventions with prior inventions, for which he is entitled to premier honors.

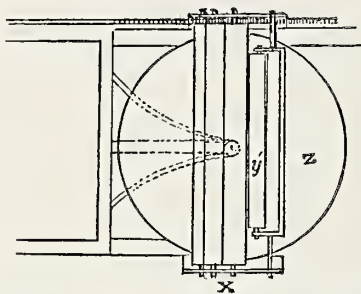
The ink-disc and arrangement of inking rollers used on Gordon presses was invented by Daniel Treadwell, of Boston, whose good efforts for the

advantage of printers have apparently been forgotten. Treadwell's first trade was that of silversmith. In 1818 he made the first really radical improvement in the old hand-press. His press had a stationary flat bed. The platen when receiving paper was in the position that the tympan occupies in the Washington hand-press, hinged to end of the bed. When the paper was placed on the platen it was swung downward by hand to the bed, with a movement similar to that given to the tympan aforesaid. When the platen was flat on the bed, pressure was applied by means of a treadle. This was the first use of a treadle in connection with a printing-press. A detailed description of this press is given in Hansard's "Typographia." The pressure was given by means of a toggle-joint, an important invention (in 1800) of Jacob Perkins, of Newburyport, Massachusetts, who was also inventor of the steel-engraving process. Perkins established the first steel-engraving and steel-plate printing business in London, still continuing.

So far as printing is concerned, Treadwell's chief invention was the revolving ink-disc. In 1821 he made a large platen power-press for book and newspaper work. It was power successfully applied to the ancient hand-press. Koenig, the inventor of the cylinder press, had earlier made the same attempt and failed. Twenty of these Treadwell presses were in operation in New York in 1825, and several in Boston, Baltimore, Washington and Philadelphia. Several of them were operated by horse power. The introduction of the cylinder press in the United States in 1827 brought Treadwell's printing-press enterprise to an end. The revolving ink-disc and ink-distributing apparatus, illustrated on this page, were part of the Treadwell power-press, and it survives, as he invented it, with little change. In the diagram Z is a 28-in. revolving disc; X is a frame moving across the disc when the latter is in rest; the frame X carried four rollers, three made of glue and molasses, and one wooden rider roller in contact with the three composition rollers. These rollers were supplied with ink from an ink-fountain almost identical with that still used on Gordon presses.

Doubtless Gordon, a printer working in New York, derived his ink-disc from Treadwell. No mention of a revolving ink-disc was made in Gordon's patent claims until he had invented the disc within a disc, now in use. The revolving ink-disc made it possible to considerably reduce the cost of making platen presses and to increase their speed over the earlier Ruggles and Gordon presses, on which the rollers distributed the ink on a cylinder or on a curved ink-plate.

Treadwell patented sixteen important inventions and achieved celebrity as a scientist. For a few years he conducted a printing establishment in Battery-march street, Boston. In 1829 he received the degree of Master of Arts from Harvard University, and in 1834 was chosen Rumford Professor on the Application of the Sciences to the Useful Arts by the same great university. He accumulated an extensive library, which he bequeathed to his native town of Ipswich, where it is still in use in a building erected at his expense.



The first Revolving Ink-Disc, invented in 1821 by Daniel Treadwell, of Boston, and afterward applied to platen presses by George P. Gordon.

It is a pleasure to record that these three benefactors of printing, Treadwell, Ruggles and Gordon, were well rewarded, each leaving a liberal estate. In 1888 the American Academy of Arts and Sciences issued a biography of Treadwell, which is one of the finest productions of John Wilson's University Press, Cambridge, Mass., lge. 4to, pp. 200.

* * * *

"The Tools to Those Who Can Handle Them."

WE are thorough believers in all efficient machinery. Man has often been described as a tool-making animal. Tools are his strong defense. He defends himself against his enemies in animal and human form by means of invention. Without tools the strongest man can be whipped by one small wildcat. When invention turned to complicated machinery, which the printers could not understand, and to doctor which a machinist was required, the printers stood in awe of the monster. The machine became bigger than its owner.

With simple faith all that was claimed for the machine was believed. The machines claimed to be labor-saving. "Buy me," said the Machine, "and you can discard this man or that boy and save their wages." Millions of dollars were spent because of this promise to reduce labor costs, which "reduction" was supposed to warrant the printers in reducing the price of printing to their customers. Nevertheless the cost of production kept climbing higher. The

machine worshipers wondered; they blamed the unions; they blamed the typefounders; they blamed each other; but firm in their faith in the machines, they kept on charging reduced prices to their astonished customers. After a century's experience with the Machine Monster the answer to this seemingly illogical and decidedly unprofitable situation is beginning to leak into the cerebrums of the printers. It is this: Labor-saving machinery does not reduce labor cost, because the men and boys discarded by the printers are promptly hired by the machinebuilders, and when the printers buy the machines these men and boys continue to be part of the printers' cost of production.

The Machine Monster did not utter the truth, though it did not wilfully lie. It did not understand the language of business economy. If it had known enough it would have said: "Buy me, because I am time-saving, and you can increase your product, and by giving better and quicker service to your customers you will be entitled to charge higher prices and to make larger profits." Had the Machine Monster sold himself on this basis, more machines would have been required and the printers would have had more money to buy them. It was a sad mistake. It wrecked nearly all the printing businesses that have been started since the cylinder press was introduced into America from England in 1827.

Speed is charged for by every industry except printing. You may send a letter a hundred miles for three cents; but people who hurry up letters by wire charge 50 cents, plus war tax. You travel on way trains for much less fare than on the swifter Twentieth Century Limited. Linotypes have speeded up composition, but printers who know their costs are charging more for composition than when it was all hand set. We have rapid-fire guns, yet it costs a hundred times more to kill a man in battle than with the old percussion-cap and ramrod rifle. Rapid-fire guns, it was freely promised, would make wars impossible. One gun was to do the work of a whole company. Has the promise been kept? Are there fewer or more men engaged in war at the front and in the factories than before? There are no machines which reduce labor cost. If they reduce labor cost in one place they increase it in another, and the consumer pays the increase, unless he consumes printing.

When a printer puts in an automatic or fast machine, his next move should be to lay plans to raise his price for the improved service the machine enables him to offer to his customers. At least he should stiffen prices.

FROM COPYHOLDER TO PROOFREADER.

NO. 7.—BY H. B. COOPER.



HERE is in the structure of words a natural quality akin to cleavage in rocks, by virtue of which they split more readily and more persistently in one direction, or in certain directions, than in others. The understanding of this quality is a prerequisite to workmanlike results in a printing-office, where words are the material handled from morning till night — “Words, words, words,” as in Hamlet’s memorable reply to Polonius’s “What do you read, my lord?”

The spirit that animates the words may more closely concern authors and editors, who are giving out their messages to the world; but we who wait upon them always must be practical workers, skilled in the handling of the words themselves, understanding their physical limitations, knowing how to make them fit, familiar with them as the quarryman understands his rocks, the carpenter his woods, the dressmaker her cloths. He would be no quarryman who did not know which way the rocks would split, no carpenter who could not differentiate between the grains of various woods; nor would she be a dressmaker who was not sure of the “up and down” of her cloth, how to lay her pattern upon it, or to tear or cut it.

This is but elemental information, which does not of itself make the skilled “workman that needeth not to be ashamed,” but without which there can be no skill. It underlies all the rest. It becomes part of one’s consciousness, then of one’s subconsciousness, and it manifests itself in every move one makes. Practically its working out in various lines of endeavor gives the ability to make things fit. Things do not fit of themselves, but any artisan should be able to say with confidence, as my dressmaker said to me once, “If it doesn’t fit I can make it fit.” And she *did* make it fit — beautifully. When I complimented her upon having the “gift” she answered with a sad, retrospective smile, “I wasn’t born knowing.”

Some of us were not “born knowing” how to make words fit into lines, and lines into pages, according to approved typographical standards; but all that really matters is that we should be adepts at that sort of thing now. We have had years’ of experience, every type-line we have set or read bringing us face to face with its own spacing and divisional problems. Perhaps we could smile retrospectively too.

Proofreaders were not always proofreaders. If we ever set type, do we not remember how, ignorant as to the correct division of a word, we excessively wide-spaced or hair-spaced the line to prevent any division at all? Doubtful whether tri-umph-ant or tri-um-ph-ant was correct, did we not “play safe” on tri-, which resulted in a very bad-looking, wide-spaced line? And being unable to guess whether ven-geance or venge-ance was the approved point of cleavage, did we not hair-space a line to the point of disfigurement to get the *whole* word in?

It may be that, having passed through painful difficulties ourselves, we have a fellow-feeling for any keyboarder or proofreader who, having slothed his hand and mind by making or permitting “any old” divisions in a shop which allows them, loses his position there and starts duties in an office where correct divisional practice is insisted on.

Then, too, somewhere along our way, we must have been made to realize the absolute necessity for knowledge about divisions being in an operator’s *head*, as two or three ordinary news-measure lines can be set in the time it takes to look up a division in a reference book, and this loss of time is not permitted under modern “efficiency” dispensations.

Surely we should know by now, but *do we know?*

I do not here refer to compound words taking the hyphen — another subject and, by the way, comparatively one of the

most difficult and least important of all that have a bearing upon typography. Many of the rules for compounding words are arbitrary and changeable, and among the highest authorities there is little agreement. Moreover, it seems quite impossible for any standard dictionary to be even consistent with itself in the matter of hyphenated forms, the fine-print amplification of the meaning of a compound, with examples of its use, often containing the same word in some other form — perhaps consolidated or as two words. Where dictionary makers can not keep compound words uniform as they occur upon a single page, we are tempted to do the best we can in the matter of compounds and let it go at that.

But regarding divisions of words at the ends of lines, we are less excusable if we go wrong. Instead of arbitrary rules to help us, there is the natural cleavage, and natural cleavage changes only as the word changes. It changes with the emphasis, to be sure, but one should be able to accommodate oneself to that. For example: Represen-tation, represent-at-ive; recommen-dation, recommend-at-ory. That is not difficult.

There used to be a so-called vowel system, with arbitrary rules for the division of words after vowels, preferably — or *pre-fer-ably*, according to that system. It made no provision for syllables ending with consonants. Another system required the breaking up of words to show their derivation, their etymology: as *know-ledge*, *typo-graphy*. This was never a satisfactory system, since it made no provision for the breaking up of words other than derivatives and compounds. Besides, it was impractical, calling for knowledge of foreign-language root-forms which only scholars possessed, and at the same time leading to misplaced emphasis on many of our own words. One feels trapped when reading *pro-* at the end of a line, only to find it concluded on the next line by *gress*, making the noun *progress*, which has been mispronounced or at least stumbled over. The division should be helpful, should suggest what is coming; above all, it should not divide for the eye in one way and for the ear in another.

Thanks to the natural cleavage of words into syllables, both the above artificial systems have passed; for, notwithstanding all this experimenting with them, *words have continued to split more readily and more persistently in one direction, or in certain directions, than in others*. And so it is that now at last there is practically a consensus of opinion as to the desirability of following these natural lines of cleavage. It only remains for us to make note of where the “split” comes and to place words in classes accordingly.

How easy some terminations are to get right, like *ful*, *less*, *ness*, *ment*, etc.! In Walker’s “Rhyming Dictionary” one can see the language by its terminations. Examining this reference book recently, a friend counted, for the purpose of this article, the number of words ending in certain syllables. The following were the approximations:

Able, 680; *ible*, 180; *ate*, 940; *sion*, 260; *tion*, 1,612; *ation*, 1,200; *ful*, 140; *ness*, 1,380; *less*, 180; *ous*, 880; *ment*, 360.

“Walker’s” is only a small reference book, antiquated in its style of dividing, but the proportion of word terminations, relative to each other, is probably about the same now as it was forty years ago. There ought to be — and there is — some way for proofreaders to take advantage of such groupings, which show a natural cleavage running down through literally thousands of similar words and cutting off the final syllable uniformly.

Many thousands of word divisions are, by suggestion, taken care of in the twenty-five kinds of terminations illustrated in Table No. 1, printed last month in THE INLAND PRINTER. In my article for copyholders I referred to this table of ending syllables as the most valuable thing in my possession to show the last place at which, using the New International as model, division of words should be made. It greatly simplifies the subject. For the benefit of those

who missed seeing Table No. 1 last month, and who should know where the final "split" comes in the groupings of words therein given, the editor will perhaps allow a repetition of the twenty-five kinds of ending syllables, as follows:

-cally, -ceous, -cial, -cient, -cion, -cious, -cism, -dure, -geous, -gion, -gious, -rily, -rior, -sion, -sive, -sory, -tian, -tient, -tion, -tious, -tive, -tor, -tory, -tude, -ture.

However, not all typographically final syllables can be disposed of quite so simply. Some, represented by words ending, for example, in *ate*, *ated*, *ates*, *ating*, *ation*, need a little special study of where the cleavage comes. Sometimes these forms are preceded by vowels and sometimes not, and it will be found worth much to systematize in divisional practice.

(1)	(2)	(3)	(4)	Exceptions
accentu-ate	acceler-ate	aber-rate	accu-rate	affection-ate (4)
actu-ate	adulter-ate	appel-late	ade-quate	ag-ate (4)
afili-ate	assever-ate	cachin-nate	alter-nate	alien-ate (4)
appropri-ate	commiser-ate	col-late	amalgama-ate	archprel-ate (4)
associ-ate	confeder-ate	con-nate	aspi-rate	be-rate (2)
benzo-ate	conglomer-ate	constel-late	assassi-nate	ce-rate (2)
calumni-ate	consider-ate	consum-mate	capti-vate	compassion-ate (4)
concili-ate	degener-ate	decus-sate	celi-bate	consul-ate (4)
deline-ate	deliber-ate	desic-cate	cele-brate	deacon-ate (4)
enunci-ate	desper-ate	exsic-cate	compen-sate	dispassion-ate (4)
excruci-ate	enumer-ate	in-nate	contem-plate	distill-ate (3)
expati-ate	exagger-ate	inspis-sate	deco-rate	extortion-ate (4)
expi-ate	exasper-ate	mamil-late	dedi-cate	figur-ate (4)
foli-ate	gener-ate	nar-rate	demon-strate	frig-ate (4)
gradu-ate	illiter-ate	over-rate	determi-nate	function-ate (4)
habitu-ate	incarcer-ate	oscil-late	emi-grate	general-ate (4)
humili-ate	inciner-ate	papil-late	exe-crate	hyphen-ate (4)
incho-ate	inveter-ate	pen-nate	fortu-nate	imperson-ate (4)
inebri-ate	intemper-ate	sagit-tate	hesi-tate	leg-ate (4)
infatu-ate	macer-ate	scintil-late	incorpo-rate	margin-ate (4)
infuri-ate	moder-ate	ser-rate	insen-sate	marshal-ate (4)
inji-ate	obliter-ate	sigil-late	insu-late	marquis-ate (4)
lux-ate	oper-ate	stel-late	li-gate	pal-ate (4)
luxuri-ate	preponder-ate	tan-nate	liqui-date	passion-ate (4)
medi-ate	prolifer-ate	titu-late	mensu-rate	patriarch-ate (4)
muri-ate	recuper-ate	under-rate	muti-late	pomegran-ate (4)
nause-ate	refriger-ate	vacil-late	obli-gate	prel-ate (4)
negoti-ate	regener-ate		origi-nate	professor-ate (4)
offici-ate	reverber-ate		oxa-late	proportion-ate (4)
perme-ate	vener-ate		partici-pate	prosiphon-ate (4)
perpetu-ate			permanga-nate	ruin-ate (4)
repudi-ate			perpe-trate	sen-ate (4)
			sepa-rate	tetrarch-ate (4)

TABLE NO. 2.

Table No. 2 shows: (1) When preceded by a vowel or by *x*, *ate* is the last division.

(2) In words of two or more syllables, *ate*, when preceded by *er*, is the final division.

(3) When *ate* is preceded by a doubled consonant, run over with it one of the consonants.

There are few exceptions to the rules for dividing words in classes (1), (2) and (3).

(4) Excepting *er*, noted in (2), run over with *ate* any preceding single, double or triple consonant or *qu*. Nearly all of the few exceptions to this rule are: When the preceding syllable is *sion* or *tion*, as *passionate*, *affectionate*, the *ate* is run over; when *ate* suggests an office, as in *deaconate*, *consulate*, *marquisate*, *tetrarchate*, it is run over; and *agate*, *alienate*, *frigate*, *hyphenate*, *impersonate*, etc.

Table No. 2 contains some very practical discoveries, or at any rate original tabulations, regarding the terminating *ate*, etc., in which kind of words there are more wrong divisions made than in any other classification possible.

Ambitious copyholders should by all means secure last month's Table No. 1, and study it in connection with this month's lesson. Both tables together illustrate what I have called the *natural cleavage* of words into syllables, and afford the ready means and convenience of something in rote form which can be memorized easily by reflecting workers all along the line. Good success to you!

FRANKLIN-TYPOTHETÆ OF CHICAGO TO SECURE RETAIL PRICE-LISTS.

The Franklin-Typothetæ of Chicago has justified its existence on numerous occasions in the past, bringing about many improvements in trade conditions for the printers of the city. That the organization is in no way relaxing its efforts in this direction, but is going ahead on a broader scale than ever before, was evidenced by the large and enthusiastic attendance at a meeting called by the Trade Matters Committee on March 20, at which time the following recommendation was presented, considered and unanimously adopted:

The Trade Matters Committee of the Franklin-Typothetæ of Chicago submits the following recommendation:

WHEREAS, The Franklin-Typothetæ of Chicago represents, in its membership of almost 350 firms, more than seventy-five per cent of all the business of the printing industry in Chicago, and

WHEREAS, The relation these firms sustain to the producer on the one hand and to the consumer on the other is a relation analogous to that of the retailer in other lines of industry, therefore be it

Resolved, That the Franklin-Typothetæ of Chicago demands that on and after May 1, 1918, all dealers furnishing printing supplies to the members of this association shall supply the same at a discount from the Retail Price-List, the rates of which discount and the terms upon which they shall be given as hereinafter set forth.

ARTICLE I.—GENERAL PRINCIPLES.

SECTION 1.—Since many different kinds of supplies enter into the finished product produced by the printer, and since these different kinds of supplies are furnished to the printer by jobbers in these respective supplies, and since the prosperity of both the jobber and the printer depends ultimately upon the sale to the consumer of the finished product produced by the printer from these supplies, the Franklin-Typothetæ of Chicago maintains that this demand for a discount from the Retail Price-List is industrially reasonable and economically justifiable.

SEC. 2.—By the term, "supplies," in the preceding section is meant any and all of those commodities which enter into any finished job of printing, such as machine composition, photoengraving, electrotyping, paper, ink and binding.

SEC. 3.—When a dealer sells to a consumer any of the supplies enumerated in Section 2 of Article I, the sale shall be at the Retail Price-List and *without any discount* to the consumer. If the delivery of the supplies is made to any member of this association, and they are used by this member in completing a job, this member shall receive from that supply house a credit equal to the discount the member would have received if he had bought the supplies himself.

ARTICLE II.—RATES AND TERMS OF DISCOUNT.

SECTION 1.—All members of this association shall receive a discount of twenty per cent from the Retail Price-List on those supplies enumerated in Section 2 of Article I.

SEC. 2.—This discount shall be given only to those members of this association who pay the bills for their supplies on a thirty-day cash basis.

SEC. 3.—All paper dealers selling at a Retail Price-List shall give the regular credit discount to any member of this association who uses in completion of the job for any customer the supplies which the customer purchased of the paper dealer. The only exception to this is in the case of envelopes sold, billed and delivered in case lots.

SEC. 4.—On any machine composition, photoengraving or electrotyping, done directly for a consumer and afterwards sent to a member of this association to be printed, the discount from the Retail Price-List shall be credited to the member printing the job.

SEC. 5.—All quotations made on jobs of ruling, punching, pamphlet and case binding, and trade bindery operations, shall be at the Retail Price-List.

SEC. 6.—It is expressly understood and agreed that all members operating a bindery shall make their quotations to consumers at the regular Retail Price-List *without any discount*.

ARTICLE III.

SECTION 1.—In consideration of any firm's agreeing to sell printers, supplies at the Retail Price-List in accordance with the rates and terms of discount as set forth in the preceding articles, the Franklin-Typothetæ of Chicago offers the following resolution of support:

Resolved, That it is the sense of the Franklin-Typothetæ of Chicago that the members of this association shall individually pledge their firms to buy their supplies from such paper dealers, machine composition firms, photoengraving concerns, electrotypers, ink houses, and bindery firms as will sell their supplies at a retail price allowing members of this association a preferential discount.

In support of this resolution, passed by the Franklin-Typothetæ of Chicago, the undersigned do hereby pledge their firm to purchase the supplies checked below from dealer or dealers who will sell at the Retail Price-List and who can supply their needs. [List of supplies followed.]



DEMONSTRATING THE VALUE OF COLOR IN
CATALOGUE PRINTING.

Printed by The Henry O. Shepard Company, Chicago, in five colors—four-color process and tint background—from engravings made direct from the goods, by The Brock-Haffner Press, Denver, Colorado. Ault & Wiborg process inks used. Reprinted by courtesy of the Gano-Downs Company, Denver.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Type Works Off Its Feet.

An Illinois pressman writes that he is having difficulty with type working off its feet when the lines are parallel with the bed bearers, though it causes no trouble when the heads of the pages are parallel with the grippers.

Answer.—This trouble might occur on almost any press under the same conditions, especially if the form contains any badly justified lines. Try operating the press with about two sheets less of tympan, and add a trifle more impression. Be certain to keep the cylinder and bed bearers free from oil. Failure of the bed and cylinder to travel in perfect unison may cause this trouble.

Press Blanket Too Thick.

A printer writes: "I have recently applied a new blanket to my proof-press, and since it is on the galley, proofs are wrinkled, especially on local items. I am contemplating putting on the old blanket again. Would like suggestions."

Answer.—It is possible that your new blanket is too thick, causing the cylinder to be lifted off the bearers. We would suggest that you remove the blanket and then grease the cylinder. Soak the blanket until it is quite wet, then squeeze out the surplus water. Apply to the press and draw tight, then sew up the joint and allow it to dry. It should become very tight when dried. This operation should reduce the thickness of the blanket, and probably will help you.

Printing with Double-Toned Ink.

A booklet printed on dull-coated paper in double-tone ink is submitted with a request for criticism. The work comes from a private plant. The specimen was not quite satisfactory, owing, possibly, to lack of care, as no expense was spared in securing materials.

Comment.—The difficulty usually experienced in a job of this kind is caused by trying to print a heavily inked plate-form in combination with type-pages and have both parts appear satisfactory when dried out. This is almost an impossible task, as you will see by inspecting the pages. The principal error we notice is the lack of uniformity in the color of the plate pages. Some are too heavy and a few appear light. In work of this character use a strong mechanical overlay for the half-tone plates, with an ample supply of ink. Run the stock into trays and slip-sheet, about three hundred sheets to a tray. Allow the sheets to remain in the slip-sheets at least twenty-four hours. This gives time for the colored varnish to spread out from the ink and color the stock adjacent to the printed areas. For high-class work you might make two impressions of it, running the type-form first with the ink light enough so that the spreading is but trifling. This will insure a cleaner print. The beautiful appearance of half-tone plates printed in double-tone inks, which approximates photo-gravure work, is secured by carefully gaging the color for the solids and permitting sufficient time for the varnish in the ink to spread and stain the stock. To secure the best results, a

strong mechanical overlay should be used. We presume you are familiar with these overlays. All the suggestions we offer may easily be carried out by the pressman. You may not agree to running of the plate-form and type-pages separately as it involves double presswork. To insure a lightly inked type-page and a heavily inked half-tone plate, there appears to be no other course, unless the form is so arranged that the plates are not mixed in the form. In such a case the pressman may manipulate the keys of his fountain to control the supply of ink.

Evils of Too Much Ink.

A Pennsylvania printer, enclosing a card, writes: "One of the sayings of the 'boss' of this printing-office is, 'There is more printing spoiled by too much ink than not enough.' However, this same 'boss' has a high regard for your judgment in most cases pertaining to the printing business. For this reason, we bring this specific case to your attention. Violent exception was taken to the enclosed card because it carried too much ink. Please give us your opinion, and any other constructive criticism you may offer will be appreciated."

Answer.—It is true that the card carried too much ink; in fact, we believe the type is too dark for the purpose for which it is used. A better grade of black ink, used sparingly, might improve the appearance of the card. We agree with you that "of two evils, take the least"—that is, run the form too light rather than too dark. Still, a "middle-of-the-road" policy is better. Proceed to print with a correct sample of color placed so the feeder or pressman can compare and keep his color to correspond. When you print on bond-paper and have the form ready to run, place the pressboard just beneath the top sheet. This will give you a sharper print without undue punching through. Some use a thin sheet of brass, zinc or celluloid, instead of the pressboard, under the top sheet.

Wearing of Type and Plates Causing Trouble.

An Indiana pressman writes: "I am having considerable trouble on one press with cuts and type wearing on medium-sized runs. Sometimes a form will wear until the letters look as though they were filled up, and the solids in the half-tones look as if they had been tapped with a hammer; then, again, they will run through twenty-five or thirty thousand impressions with no perceptible wear. I am writing to see if you can help solve the problem, and I thank you for any suggestions you may have. Job No. 1.—45,000 impressions on Opacity, 25 by 38, 30-pound, composed of half-tones and linotype, with a few lines of type scattered here and there. Half-tones carefully measured up to type-high, .918 of an inch. Linotype slugs measured .918 to .920. There was no wear, except along the gripper edge, where the type was rounded very slightly. Packing consisted of oiled draw-sheets for a base, six hard sheets, one sheet of print and two oiled draw-sheets above the overlays, one next to them and the other on top of the rest of the packing. Job No. 2.—10,000 impressions on 25 by 38, 80-pound coated, composed of half-tones and linotype with

a few lines of type. Linotype border around each quarter-section. Half-tones and linotype same as before. Packing the same. More care was given the make-ready than before, and less impression was used, but the form was in an awful shape at the end of the run. Half-tones looked as though they had been battered with a hammer and the linotype wore almost flat. Job No. 3.—10,000 impressions, 25 by 38, 80-pound coated, the form being similar to Job No. 1. Half-tones and linotype same as before; packing the same. A good stiff impression, showing through pretty strongly, was used, but the form did not wear a particle. In all three cases, hand-cut overlays were made and the impression was brought up to a level. Run on a ————— press, all three jobs at the same speed of about fifteen hundred. The press is in good register, even registering at different speeds. The bearers measure .918, and the cylinder is pulled firmly against them.

Answer.— We would like to receive suggestions from some of our readers. It appears to us that in this case a press machinist should be called from the factory to investigate. Perhaps some of our readers have had a similar experience.

Compounds for Counter-Dies for Hot Embossing.

A Southern pressman writes: "In the October issue of THE INLAND PRINTER, in an article on embossing, reference is made to a composition composed of alabastine, fish-glue and sodium of silicate. I used this composition at one time in Chicago, but have forgotten the combination. I seem to remember, though, that alabastine came in white powder form in one-pound packages, and was used in the bindery for pasting. Recently, when trying to order this from New York, they seemed to be under the impression that I wanted it for painting, as I was asked what color I wanted and was offered a substitute in case I needed white. Can you tell me where I can get it for embossing purposes?"

Answer.— The white powder you refer to may be gilder's whiting. You can secure it from a druggist under the common name of whiting. This is the material commonly used as a base for counter-die compounds for hot embossing. A very good counter-die may be made by the use of Stewart's embossing board. It stands the heat and pressure very well.

What Temperature Is Best?

An Illinois printer writes: "Will you please inform me what temperature is considered necessary in printing-plants to insure good working conditions as regards employees, ink, paper, etc., where composing-room and pressroom are combined? What temperature should be maintained between working hours to keep type and material in condition for workmen to handle efficiently?"

Answer.— In a pressroom where high-class half-tone work is done, we would say that the temperature should be maintained at 70° constantly during working hours. Over night and on Sunday, keep heat up to at least 60°, because if the machinery, ink and rollers become cold it requires considerable time to bring them to normal working temperature again. In THE INLAND PRINTER plant, during the fall and winter period, the temperature of the pressroom is not permitted to go below 65°, night or day. Usually during the working period it is above 70°. The rollers and ink are in better working condition with this temperature.

Printing a Narrow Margin on Commercial Stationery.

A printer submits a letter-head having a two-point gold border around the entire sheet, the accuracy of the margin being such as to cause comment, and writes: "Can you tell us how the bordering on this letter-head is done? We had this done in New York, but have been experimenting some ourselves. Have difficulty in preventing crawling, as shown

by enclosed samples. We would appreciate any information you could give us."

Answer.— To print a form of this kind, cut the paper accurately, a little larger than the desired size when finished, so as to have sufficient margin for guides. Lock up a six-point rule form, then print and bronze the stock, and when dry trim down to the desired margin of gold. This can be done readily on a platen press. It would be somewhat more difficult to work the form on a cylinder press owing to the narrow gripper margin and the possibility of the sheet buckling. However, by using a hard tympan and having the sheets held firmly to the packing it is possible to avoid the buckling.

YEAR-BOOK FOR INTERNATIONAL ASSOCIATION OF TEACHERS OF PRINTING.

The year-book for the International Association of Teachers of Printing is now ready and any one can obtain a copy by addressing the office of the president, Joseph A. Donnelly, 444 West Fifty-seventh street, New York.

In review, the president says:

"Perhaps at no time in the history of our country has the need for industrial education been felt so keenly as today. The relation between this association and the vocational problem of the nation is fast attaining an importance heretofore unknown.

"At no time since that anxious period which led up to the adoption of the Smith-Hughes bill has it been so necessary for teachers of printing to organize and to coöperate as it is at present.

"Our association fosters the exchange of plans and experiences among teachers.

"Since we were organized, a strong spirit of coöperation has been manifested throughout our association. When one teacher sees something that strikes him as wrong or questionable, he does not hesitate to question it. The general excellence of the work of the teachers is surely a response to a general influence, and that influence, I believe, is found in the spirit as crystallized in the International Association of Teachers of Printing.

"The delegates will agree with me when I say that the teacher is an underpaid expert and that the time must come when the teacher of the 'Art Preservative of All Arts' will come into his own. This is a day of specialization, but the printing teacher must have at least a general knowledge of all subjects allied with his craft.

"The growth of our membership (eleven hundred) throughout the United States, Canada and England, reveals the rapid growth of printing instruction in educational institutions."

Mr. Donnelly requests that the addresses of institutions where printing is being taught be sent to him.

The year-book is a very good example of school printing and was done under the direction of Lawrence A. Pendergast, instructor of printing at the Brooklyn Vocational School for Boys.

PRINTER'S DUAL PERSONALITY.

The story of a compositor's worries with Thomas Carlyle's manuscript recalls to a correspondent of a London paper the somewhat kindred experience that befell a typesetter in the office of a Dundee newspaper to whose columns George Gilfillan frequently contributed. Being a member of Gilfillan's congregation, this compositor was "favored" with a large amount of his minister's wretchedly written copy. One day, when the manuscript was even more undecipherable than usual, the man banged it down on his frame with the remark: "As a Christian I honor and admire Mr. Gilfillan, but as a compositor I'll never be happy till his body gets three claps of the spade."—*The Argonaut*.

Help Solve the Transportation Problem

CONCRETE SUGGESTIONS TO SHIPPERS BY THE
NATIONAL ORGANIZATION OF BUSINESS PAPERS



THE growing menace of the freight transportation situation has induced the Associated Business Papers, Incorporated, of which this publication is a member, through their executive committee, to formulate a plan for definite, practical coöperation by shippers to relieve terminal congestion and keep freight moving. The following plan calls for action, now, and shippers everywhere are urged to bring it to the attention of the proper organizations for that purpose.

To win this war we must do things. Do them quickly, with less labor and less waste. We must increase valuable activity and decrease wasteful activity. We are at present suffering from a decrease of activity all along the line. This decrease comes from the inadequacy of the distribution system. It is time for the producer of raw material, the manufacturer, the warehouseman, the jobber and the dealer to understand that distribution, the movement of materials from the point of production to the point of fabrication and the movement of goods from the point of fabrication to the point of consumption, is the foundation of all industrial endeavor.

Government Needs Your Coöperation.

Neither the efficient control of government bodies nor the wisdom of the railroad men can solve the whole problem. A large part of the difficulty is the local and short haul difficulty, resulting in congestion which extends back into the main arteries of transportation. It is time for the business man in all lines of endeavor to realize that he is not merely a buyer of transportation, at a price per mile or per ton, but that adequate transportation service is absolutely necessary to the profits of his business. At the present time the interest charges on goods in transit frequently amount to very much more than double the cost of the transportation, while the cost of waste, due to inability to secure materials and ship goods, runs into much larger figures.

For these reasons all men who secure their livelihood from the production of materials or goods and the sale of those products, should be interested in pushing for these items, which will enable us to build up an adequate transportation system.

The Government has now assumed control of the railroads, and Director-General McAdoo has surrounded himself with an able staff of practical and successful railroad operators. A National Highway Committee has been appointed, with Roy D. Chapin, president of the Hudson Motor Car Company, as its head, and the Board of National Waterways Association is working with the official committee on this problem. Under these circumstances, and having in mind that we have not in our industries displayed any well-organized efforts to aid in the solution of the traffic problem, it is our recommendation that the matter will be best served by our full coöperation with these governmental bodies. It is time to quit kicking about rules which are established in the endeavor to clean up the situation, and to coöperate in such a whole-hearted and intelligent way that the tangle of transportation difficulty may be more rapidly untied and the situation cleared in record time.

It is recommended for this reason that, generally speaking, the shipper should be urged to foster movements in the following directions:

FOR THE IMPROVEMENT OF RAILROAD SERVICE.

- 1.—The provision of adequate rules to secure the full efficiency of transportation service.
- 2.—This includes establishing proper charges for freight and demurrage, and the enforcement of equitable rules for loading and unloading, shipping and packing.

FOR THE HIGHWAYS.

- 1.—The extension of paved highways.
- 2.—Provision for keeping these highways open at all seasons.
- 3.—Proper provision for the maintenance of these highways.

FOR THE WATERWAYS.

- 1.—The construction of barges and small towboats to provide for the adequate use of existing waterways.
- 2.—Provision for putting into shape existing waterways that have been allowed to become obsolete.
- 3.—Provision for the wise extension of these waterways to correlate with the railroad system.

For Relief from Present Congestion.

As a measure of relief from the present congestion, it is recommended that the shipper be advised that he can materially aid himself in the improvement of his own transportation conditions and the elimination of the excessive costs of not being able to do business, by carrying out the following suggestions:

IN CONNECTION WITH THE RAILROADS.

- 1.—Coöperate and put it over. Do not kick at changes.
- 2.—Load and unload promptly. Do not wait for a convenient season.
- 3.—Load to capacity.
- 4.—Do not reconsign en route. Decide the destination before the goods leave.
- 5.—Pack securely and mark plainly.

IN CONNECTION WITH THE HIGHWAYS.

- 1.—Make a survey of all the incoming and outgoing freight handled within zones of 10, 25, 50 or 75 miles from your city.
- 2.—Ship all goods to be delivered within the above zones over the road by motor-trucks.
- 3.—Demand that all goods to be shipped to merchants in your city and originating within the zones mentioned be delivered by motor-trucks.
- 4.—Make a census of all motor-trucks in your town available for this work.
- 5.—Take up with your local offices of the national express companies, and your local haulage and express concerns, as to how far they can extend their present delivery routes.
- 6.—Select a committee of the best traffic managers of the concerns in your city to lay out a detailed plan to suit your own local conditions and determine upon the fair rates to be charged.
- 7.—Arrange for a sufficient number of receiving platforms or warehouses where you can use horse wagons and motor-trucks up to three-ton capacity to deliver and set down goods, leaving for the larger trucks the running between the main points in the zones. Do not try to make the trucks running overland between the main points do pick-ups and deliveries.

It cuts down their efficiency and makes the maintenance of schedules impossible.

8.—Put some trucks in the overland haul work on definite leaving schedules so that goods can be delivered to the receiving platforms or warehouses in time to make up full loads to any given points.

9.—Arrange a Return Loads Bureau. Arrange with the local telephone companies to give your regular telephone number to any inquirer calling up and asking for Return Loads Bureau. Post notices in the offices of all of your merchants that you have established a Return Loads Bureau. Post similar notices in conspicuous places in the smaller towns and cities through which trucks running to or from your city will have to pass. This will enable your trucks and those of private truck contractors doing this kind of haulage and entering your city to quickly collect loads to be transported to their home cities.

10.—Bring all pressure to bear upon your mayor and the governor and thence to your highway commissioners to keep all the main highways leading out of your city open during the remaining winter months.

11.—Bring all pressure to bear on the proper authorities toward the resumption of the construction of main line highways at the earliest possible moment this spring and for a proper maintenance of the roads all year around.

IN CONNECTION WITH WATERWAYS.

1.—Secure information upon transportation available on existing waterways covering short hauls.

2.—Get behind the movement for immediate production of barges for the large canals, such as the Erie barge canal, which would relieve the freight situation between the lakes, coal regions and the important centers on the Atlantic seaboard.

3.—Take up with the traffic manager of your business, and the traffic expert of the local chamber of commerce, the possibility of the use of waterways for any part of your freight movement and arrange shipping plans accordingly.

TRADE CUSTOMS ADOPTED BY EMPLOYING BOOKBINDERS' ASSOCIATION OF NEW YORK.

Through the courtesy of E. W. Palmer, secretary of the J. F. Tapley Company, of New York city, we have received a copy of the trade customs which have been adopted by the Employing Bookbinders' Association of New York, Incorporated. These trade customs are presented here, as we believe they will be of great interest to the printers and binders in other sections of the country.

1.—MATERIAL: All material furnished to the binder by the customer or his authorized agent, such as printed sheets, unprinted paper, jackets, dies, plates, etc., shall be delivered to the binder, all carrying charges prepaid.

Coated stock must be delivered flat in cases.

Printed sheets must be delivered properly jogged up and correctly imposed for the binder's folding equipment, otherwise an additional charge will be made.

2.—CASES, WRAPPERS, ETC.: All receptacles such as wooden cases, wrappers or packing material which contained merchandise delivered to the binder by the customer or his authorized agent, become the property of the binder, unless a separate and distinct agreement is made for the return of same, when an additional charge will be made.

3.—OPTION TO FOLD, ETC.: The binder will fold, plate, gather and sew all unordered sheets received, except a separate and distinct agreement is made in writing covering certain steps in the manufacture, the doing of which would be against the customer's best interest. Any work performed will be promptly charged for.

4.—MATERIAL SUPPLIED: Whenever any material, cloth, leather, paper, etc., is supplied by the customer, an additional charge of 15 per cent on the value thereof will be added for handling same.

5.—DEFECTIVE WORK: The binder will not be responsible or liable in any way for defects in paper or printing which appear on the inside of folded signatures.

The quoted price includes only the regular examination of the completed work, which consists of the following operations:

Freeing the end papers, observing that the book is cased in properly, once fanning through the leaves, and rubbing off the cover preparatory to wrapping.

For a special examination a separate and distinct agreement in writing must be made, which will carry an additional charge to be agreed upon.

6.—WRAPPING: The quoted price covers only delivery of the books without wrappers. A separate and distinct agreement must be made and additional charges fixed for wrapping books with jackets; solid in packages; sealing; wrapping individually; inserting books in wooden boxes, cartons or folding boxes; affixing labels; inserting circulars.

7.—DELIVERY: The quoted price includes delivery in that portion of the Borough of Manhattan, New York city, south of 59th street between the East and the North rivers. Delivery in other portions of the city carries an additional charge.

Books will be delivered in trolleys or cases on the floor of the publisher; cases and trolleys to be returned to binder via binder's truck within three days after receipt by customer.

Delivery in part or portions less than the full binding order will carry an additional charge unless otherwise provided in agreement.

8.—CARE AND KEEP: The binder will promptly bill the customer for work performed on all bound books held in stock by the binder on December 31 of each and every year, payment to be made within thirty days.

All sheets or bound stock remaining in the custody of the binder one year or more from date of receipt, inactive, shall be subject to a charge for care and keep.

9.—DIES: The quotation does not cover standard brass dies, whether for ink, leaf, gold or blank stamping. These must be supplied by the customer unless separate agreement is made.

Where customer supplies zinc etchings or binders' electros necessitating additional make-ready, an extra charge will be made to the customer.

10.—CUSTOMER'S PROPERTY: All material furnished by customer, and completed books are held at customer's risk and binder assumes no responsibility for loss or damage by fire, water, insects, rats, dirt or from any other cause whatsoever.

Binder only insures the value of his labor and material on all orders until the goods are charged.

11.—TERMS: Net cash payment thirty days. Deferred payment will have interest added.

Binder's lien attaches on all property in possession and until delivery to customer, notwithstanding the giving of credit or accepting of notes or guarantee of payment.

12.—ACCEPTANCE: The quotation is subject to acceptance within ten days. Until acceptance is received, the quotation is subject to change without notice. The binder may cancel order without liability within five days after acceptance by customer, if credit of customer is found not satisfactory.

13.—DELAYS: The binder is not responsible for any delay caused by accident, fire, strikes, water or any other cause not herein enumerated beyond control.

14.—QUANTITIES: The quotation covers only the specific quantity stated to be bound as an initial order.

Should, however, the customer, in the initial order, call for a part or lot less than the entire edition, then it is understood that the binder, on such parts or lots, will add any increase in the cost of labor or material to the quoted price.

15.—COUNT: The binder makes no hand count on receipt of sheets or other material unless separate and distinct agreement is made, carrying an additional charge for service.

For the purpose of this contract, the basis of count shall be the folded and gathered record made as soon after the receipt of sheets as convenient.

16.—AGREEMENT: No verbal agreement, or representation by salesmen, shall be binding unless confirmed in writing.

THE PRICE-CUTTER.

Tell me not in smiling numbers, selling costs are what they seem;
And the man who cuts for orders gets the lion's share of cream.
If you strive to build a business, do not be a human sieve —
Letting leak your needed profit, trusting luck will let you live.
Lives of dead ones all remind us what it means to sell on guess;
Their departure makes us keener to sell right and not sell less.
For no trade can long be loyal to a man who's all regrets —
Can't deliver — who's just living on the interest of his debts.

— *Mellco Meteor.*

AN EXPERT.

Mrs. Shears (in a jeweler's shop buying diamonds) — I wish my husband were here.

Jeweler — Is he an authority on diamonds, madam?

Mrs. Shears — "Not exactly; he is an editor and knows paste whenever he sees it. — *Pearson's.*

TEACHERS' ROUND TABLE

BY W. H. HATTON.

Instructors of printing are here offered the opportunity of discussing the various problems that arise during the course of their work. The editor will be glad to receive ideas and suggestions that will be of value to the fraternity.

Courses of Study.

Comparison would seem to be the logical method by which to arrive at the best course of study and exercises for standardization. With this in mind, Mr. Milliken, of the Holyoke Vocational School, Holyoke, Massachusetts, was asked for his course of study and his first exercises. He has complied with our request and we present his course as the first of a series that have proved successful in some of our leading schools in different sections of the country.

In a résumé of ten years' progress of state-aided vocational schools in Massachusetts, we find these words:

"The lack of agencies for training tends to increase the cost of production, to limit the output in quantity and to lower the grade in quality. Industries so recruited can not long compete with similar industries recruited from men who have been technically trained. In the long run, that industry, wherever in the world it is located, which combines with general intelligence the broadest technical knowledge and the highest technical skill, will command the markets of the world.

"The industries of Massachusetts need, in addition to the general intelligence furnished by the public school system and the skill gained in the narrow fields of subdivided labor, a broader training in the principles of the trades and a finer culture in taste as applied to material, workmanship and design. Whatever may be the cost of such training, the failure to furnish it would in the end be more costly."

It is upon such logic as this that Massachusetts continues to build her educational institutions than which there are none better in the country.

A Course of Study for Vocational Schools.

PREPARED BY HARRY E. MILLIKEN.

I hesitate to deal with this subject, which is so broad, and has been ably handled by so many men of more experience and ability. Any practical workable course is of necessity a composite of the experience of others, and as such the one I am going to present must be classed.

A few words as a preface for a comparison of the trade (not trade school) method of training apprentices, and that of the vocational school:

Some of us remember the kind of training we got in the early years of our experience, and in the light of present-day methods—and they have changed but little from the old days—I don't think our schools suffer any in comparison. What earthly use to the boy is the cleaning of spittoons, running errands and the like, extending over an indefinite period, going to be in laying the foundations for a "good printer" or craftsman? Not even the boss knows, or if you ask him he won't tell.

This same catalogue of sins has been soberly set forth within a short time, in spite of the advancing processes, by one of the T. U. federations as follows: "First year—Errands and general familiarizing of trade terms, names of tools and

equipment, reading history of printing, and studying in a general way specimens of good typography, besides doing the smaller chores about the office and learning the case." I can hark back thirty years and sense the same course of sprouts. With the amount of time a busy foreman has at his command,



Harry E. Milliken.

Head of the Printing Department, Holyoke Vocational School, Holyoke, Massachusetts.

where is the boy's interest in the craft first to be sustained and later to be kept?

I am quoting this to show that even today the old ideas still appeal, and how in sharp contrast stand the ideals of those who have devoted time and talent to this problem. The modern course will handle the essentials of all this in two months. Think of the sheer waste of the boy's time, which is a factor that in justice to the boy and future craftsman must be considered.

Take now the general outline of a course approved by the successful trade schools, and one that has the tacit endorsement both of the typothetæ and typographical union. I am quoting the Wentworth Institute, of Boston, as a fair sample, because it is possibly the newest, and I am somewhat familiar with its courses and aims. (I was very fortunate to follow its principal instructor, A. A. Stewart, at the North End Union School of Printing, and had a first-hand opportunity to study

and appreciate his work as a pioneer in the education of boys who have made good craftsmen and are a credit to our trade.)

Here is the outline for the shopwork in the one-year course, which counts in the boy's apprenticeship: "The shop practice in this course covers a wide variety of work in hand composition, stonework, etc., and presswork. It includes the rudimentary operations in typesetting, such as plain matter, justifying, leading, proofing and correcting, and the composition of plain book pages; also headings, programs, title-pages, displaywork, stonework, etc." The course also includes English, Mathematics, Science, etc.

Now place against this the old method of "training," and in all fairness is there any comparison as to methods in training a boy for a trade, either in a trade or a vocational school?

It would take too long to repeat the story of the aims and purposes of the vocational schools. Massachusetts' definition seems to be generally accepted: "Vocational education shall mean any education the controlling purpose of which is to fit for profitable employment." The direct aim of the school is to serve the community in which it is located. By law we are to accept boys between 14 and 25 years of age. Personally, I believe 14 years too young to expect a settled purpose from a boy, and whatever training you may give him at this age is at best prevocational. Be this as it may, if we can advance the boy's earning capacity we are doing a distinct service to the community and helping the employer as well.

I believe, at the outset, that it may be profitable to standardize the basic or essential features of a course in printing, although in its details it must be left largely to the particular wants of the community where the school is located. To my mind, there is no answer to the argument that if you are to start training an immature mind you must start *right*. It is patent to all of us that it is reasonably as easy to do rightly a thing as to do it wrongly. It should be a clear, simple case of insistence and repeat until the thing is properly done.

I fear that at times we all are apt to get impatient at some particularly dull fellow and let botchy work pass, when it would be more creditable to us and our instruction if we insisted upon laying the habits of thoroughness and declined to O. K. a job until it had reached a state of perfection that measures to the boy's capacity.

Thoroughness should be the whole aim of our endeavors, for as is the boy so is the man, and carelessness is a cumulative product that is the bane of our American industries. There are "floaters" enough without adding to their numbers. There rests upon us a heavy responsibility that concerns the boy's whole future, and we should, and are, meeting it with a due appreciation of its largeness and importance.

With us in the vocational schools the duty is clear in the careless, indifferent boy. A boy not dependable and responsible is the worst kind of an asset to a trade and should be dropped, or his training should be turned along some other line in which he may fit.

I am particularly insistent that my boys shall do good spacing and justifying before they can hope to advance; mainly on the theory of doing things right, and more particularly because I have had to lock up too many forms of "artistic" or "swift" compositors, over whom my hope of a resting place with the angels got many a rude bump.

The question of time should not, and in the vocational school does not, bother to any appreciable extent in getting things properly done, and there is no excuse for inferior work within the limits and capacity of the boy.

From these fundamental operations commence to build a well-balanced progression of trade operations, always keeping in mind the insistent thoroughness the exacting foreman or superintendent calls for, and when the boy goes out in the shop for his trade experience he goes prepared to develop into

the standard of a craftsman the master printer and union are jointly striving to make.

Outline of Course in Printing.

With this course goes a cultural course by the Department of General Subjects in Civics, Applied English, Applied Mathematics, Industrial History, Vocational English, Cultural English, American History, Hygiene.

In the shop are taught Trade English and Mathematics, Trade History Shop Management, Trade Hygiene, Trade Science, Simple Design.

Name _____

Date _____

The most important things to acquire in commencing typesetting are: first, correct spacing; second, proper and even justification. The spaces between words should appear even, and though it may not be possible to put the exact space between words, it is possible, because of the difference in the shape of the letters, to so adjust the spaces that equal openings seem to be used between words. For instance, letters with oblique or curved lines do not require as much space as those with straight ascending or descending lines. For example, b, d, p, q, g, i, l will take more space between words beginning or ending with these letters than between words beginning or ending with letters like c, e, o, v, w, or y. Strive always to space correctly.

Exercise No. 1.

It is designed that six months be spent in the trade by the student, making a four-year course necessary for receiving the diploma of the school.

The promotional periods are divided into three phases, so-called, each phase representing a certain degree of manipulative attainment.

(This course is designed for a Massachusetts vocational school where the term is for four years, as above, the six months' trade experience deducted. Personally, I should prefer a two-year intensive school experience, and a two-year shop experience under supervision of the school.)

Tentative Outline for Course in Printing, 3½ Years.

PHASE I.

Introductory talk on printing and movable types.

Student starts at case (first day looking around and finding letters).

Read "Learning to be a Printer," by Frank B. Stiles (North End Union School of Printing, Boston).

Talk on type, fonts, etc.

Draws rough diagram of upper and lower cases while standing by them, then sits down away from the cases and marks letters of the different boxes.

- 1 What are the two principal things used in printing?
- 2 Of what is type composed? What is the specific use for each metal?
- 3 How many dimensions has a type? What are they?
- 4 What is the height of type? Do you think type is always the same height? Why?
- 5 What is the face of type, the nick, the shoulder?
- 6 What tool is used in "setting type"?
- 7 After the type is set what is done with it? Describe the processes to the end.
- 8 What is the first peculiar thing to be noticed about a type-case?
- 9 Why do you suppose the boxes of the type-cases are so arranged?
- 10 How many boxes in the lower case?

Printing Test No. 1.

Talk on different layouts of cases, such as changing the apostrophe, j, w, comma, semi-colon and colon, in place of 4 and 5 em spaces, capitals U and V.

Given composing-stick and taught how to set it, sets up pi to get correct position and motion.

Erect position at the case; how to empty the stick.

Point system and type sizes. Spacing and justifying material.

Straight setting from reprint copy when able, *with strict attention to spacing and justifying, the most important details of the trade.*

How to tie up a job.

Manuscript copy for straight setting, both hand and typewritten, with practice in deciphering difficult copy.

Talk on Indentation and Punctuation, using De Vinne's "Correct Composition."

How to distribute, urging close attention and great care in separating types of similar faces and appearance. Distinction between b and d, p and q, etc.

Materials of trade, using catalogues of typefoundries and supply houses.

Pulling proofs; the importance of clear, clean proofs; how to emboss a proof; proofreader's marks and printer's technical terms; planer proofs.

Setting poetry, tables, financial statements and reports.

Making out time-tickets.

Principles of display, a series of talks on the essentials of good display, introducing harmony, proportion, balance and contrast.

Simple design.

Setting envelope corners, tags, labels, etc.

Setting business-cards and tickets, first drawing a workable design of same.

Setting simple letter-heads and note-heads. Usual sizes. Plain, readable faces, not overdisplayed. Inserting cuts.

Statements and bill-heads, receipts and ruled headings.

Circular letters with arrangements of headings and signatures.

Making estimates.

Programs, single sheet.—Forms for different occasions. Type to be used governed in a measure by function for which it is to be used.

PHASE II.

Tabular composition, reprint at first, then from written copy.—Repetition of type units, several columns justified in one measure. Financial statements and town report work. Tables with rules and box heads.

No.	5-em	4-em	3-em	5+5 em	5+4 em	4+4 em	5+3 em	4+3 em	3+3 em
1	12	15	20	24	27	30	32	35	40
2	24	30	40	48	54	60	64	70	80
3	36	45	60	72	81	90	96	105	120
4	48	60	80	96	108	120	128	140	160
5	60	75	100	120	135	150	160	175	200
6	72	90	120	144	162	180	192	210	240
7	84	105	140	168	189	210	224	245	280
8	96	120	160	192	216	240	256	280	320
9	108	135	180	216	243	270	288	315	360
10	120	150	200	240	270	300	320	350	400
11	132	165	220	264	297	330	352	385	440
12	144	180	240	288	324	360	384	420	480

Table of Units in Spacing.

By this system of teaching spacing all 3-to-em spaces are considered 20 units, 4-to-em spaces 15 units and 5-to-em spaces 12 units. This system seems to find considerable favor among the teachers.

Book composition.—Sequence of parts from half-title to index. Setting table of contents, list of illustrations, copyright notice, dedication.

Initial letters, pagination.—Rules for making up pages. Chapter heads, running heads, subheads, foot-notes, side-notes, cut-in notes. Head and tail pieces. Extracts. Cuts inserted in book pages. Title-pages. Styles adapted to various books.

Advertisements.—What lines to display. What? Who? When? Where? Single column ads. Double column ads. Ads with illustrations.

Programs.—Folder with title-page. Appropriate type, paper and ink. Proper margins.

Simple story of colors, harmony, rhythm, contrast.

Complex commercial work in color, such as letter-heads, note-heads, statements, etc.

Booklet and advertising folder work.—Odd shapes and layouts. Making out dummies for effects in paper, ink, etc.

Imposition.—For job-presses: Arrangement of furniture and quoins. Roller bearers. Locking up an envelope (two positions), a letter-head, bill-head, statement, 2, 4, 6 and 8 page forms. Locking up and breaking for colors. Locking up for electrotpe plates.

For cylinder presses: Arrangement of furniture and quoins. 6, 8, 12, 16 page forms. Locking up for ruled headings. Determining margins and position on page. Locking electrotyped pages for register. Patent blocks. Three and four color plates. Forms for folding-machines.

Presswork commences early in Phase I; first by practice feeding to get motion of press. Construction of presses. Claimed advantages and disadvantages of different makes. Starting and stopping. Oiling up. Handling and counting paper and cards. Position at press, conserving motions for fast and accurate feeding. How to keep a uniform color and its importance. Setting gages. Simple make-ready. Care of rollers; effect of damp or dry weather. Press wrinkles.

Printing-Inks.—Their manufacture and adaptability to different surfaces. Why half-tone ink can not be used on bond-paper, and vice versa. Colored inks. Chemical action of some inks when used with electros. Mixing colors.

Cutting paper.—Different sizes of paper. The making of paper. Different textures, finishes and weights.

Machine composition.—Types of composing-machines, and advantages of each, with visits to offices where they are in use.

Excursions to related industries. Electrotyping, photoengraving, lithographing, die-stamping, papermaking, stationery and blank-book manufacturing.

PHASE III.

Phase III is the general speeding-up period. It is expected that up to this point the student has had sufficient practical instruction to be familiar with most trade operations and processes. Work of various degrees of difficulty, with design and the preparation of dummies for completed work, are called for here. Colorwork is encouraged, and color schemes are worked out by the boy, under close supervision. Shop practices are deeply inrooted, and shop spirit, coöperation and ethics are brought out strongly. With the training in civics, in general subjects, should go the teaching of the duty the employee owes to the employer, to himself, and to his fellow-workmen.

The student now reaches a point where he will have to adapt his alertness and industry to the standards of the efficient shop, and all due attention is paid at this period to instilling in him these vital requisites. Due effort is made to bring the practice of economy and conservation of time and effort to every operation and process.

INTERNATIONAL ASSOCIATION OF TEACHERS OF PRINTING.

JOSEPH A. DONNELLY, PRESIDENT.

This body of men comprises practically all of the printing teachers in the United States and Canada. The get-together meetings are proving of inestimable value in bringing all in closer harmony; in acquainting one another with the various little "kinks" that are found from time to time, and discussing ways and means of straightening these out. This coöperation means a better teacher, a greater efficiency, and a better pupil.

The object of the organization is: The interchange of ideas and opinions among teachers of printing in the United States; investigation and recommendations looking toward a standard course of study in the various classes of school work; the encouragement of printing as a school subject, in the graded and high schools, and in trade or apprentice schools.

Committees have been appointed to investigate and make recommendations looking toward a standard system of instruction in the grades named below. As it stands now, each teacher works out his own system, and they can not all be right. The beginner must make the same errors that his predecessors have made. A recommendation of the best from the various methods would help all of us to do better work.

1.—*Prevocational*, or graded school. In these schools printing is a form of manual training, an aid to cultural education.

2.—*Vocational*. Instruction given in high schools, trade schools, institutions of various kinds, or any other school where an attempt is made to teach printing as a trade to boys who are not regularly apprenticed to the printing-trade.

3.—*Continuation*. Instruction to boys apprenticed to the printing-trade. Work of this nature may comprise "part time" schools, in which the apprentice spends a part of each day, or a certain number of days per week or month, and the evening schools, in which boys spend a certain number of hours per week, after working hours.

For the greater convenience of the members, the association has been broken up into three sections — Eastern, Central and Western. Separate meetings have been held, with a general convention at periods of two or four years, to take up any matters that demanded attention.

The Eastern section extends from the Atlantic Ocean to a line running east of Chicago, longitude 87; the Central section embraces all territory between longitudes 87 and 107; the Western section extends from longitude 107 to the Pacific Ocean.

Any person, regardless of what phase of education he may be engaged in, who teaches any branch of the printing-trade, is invited to join the association.

The membership fees are one dollar the year.

Teachers desiring to join the association or seeking more information regarding it are urged to correspond with Joseph A. Donnelly, president, 444 West Fifty-seventh street, New York city.

THE CHARLES FRANCIS TESTIMONIAL PRESENTATION DINNER.

The testimonial presentation dinner to Charles Francis on his seventieth birthday was an epoch-making event from the fact that it showed the harmony that now exists between employer and employee in the printing-trades, for which happy result Charles Francis has given so much of his life. The employers' associations and the printing-trade unions were all represented there, the diners numbering four hundred.

Dr. Orison Swett Marden presented Mr. Francis with a life-size portrait-bust, in bronze, by Kitson, the sculptor, which is not only a splendid likeness but an enduring work of art. Dr. Marden told Mr. Francis the bust was but a small tribute to one who had so unselfishly given his time and effort to bring peace and harmony between employer and employee in the printing industry.

All of the speeches were tributes to Mr. Francis as a conciliator, the speakers being Judge Arthur S. Tompkins, who presided; Hon. Marcus M. Marks; Dr. Albert Shaw; J. Horace McFarland; William Driscoll, and George L. Berry.

In his opening remarks, Judge Tompkins said, in part: "It is seldom that such a tribute is paid to any man. But it is a well deserved honor, an honor that has been won by Mr. Francis by his many years of earnest endeavor, faithful service and untiring effort for his fellow men. We give banquets and receptions and drink toasts in honor of statesmen, diplomats, generals and men high in public office and esteem, and it is well to do so; but what can be more appropriate than to make public acknowledgment of the great debt we owe to Mr. Francis for the splendid service he has so faithfully and unselfishly rendered to the great printing industry of this country, and indirectly and incidentally to all the trades and occupations of men.

"One who promotes good-will and harmony between capital and labor, who establishes and maintains right relations and a fraternal spirit between employer and employee, who by just treatment and humane methods wins and holds the respect, confidence and affection of his employees, accomplishes more for the peace and prosperity of his generation than can be estimated or described, and these things our friend has been doing and accomplishing for over forty years, and his labors and the results of his work have not been confined to his own business or limited to one city, but have included and have benefited the printing-trade employers and employees from one end of this country to the other. And so we do ourselves honor as we meet here to greet him upon his birthday and to express to him our gratitude and appreciation of his long and useful life and splendid service. May he live yet many years to serve his fellow men and to enjoy the fellowship and affection of his family and friends!"

Speaking on the subject, "Partnership between Labor and Capital," Mr. Marks said, in part: "When this war is over, which we all believe will be very soon, with a crown of victory upon our Stars and Stripes, the most important question that will loom up before the American people will be the labor question. The chaotic conditions of the present time will gradually change into normal, and then it will be that men like Charles Francis, in whom the people have confidence, men of experience, men of tact, men of heart, men of brain, will be called to the front to help solve the new partnership between Labor and Capital. The first requisite is acquaintance, confidence, good-will. In the olden days, when the apprentice sat on the same bench with the master or boss, the labor problem solved itself in friendly intercourse; but since the factory system has been introduced and the employer has been separated from his worker, the labor problem has begun to grow more and more complex. We must find some substitute for the old personal contact. I suggest the round table. In over one hundred industrial disputes I have used the round

conference table to bring the employer and employed together, with their knees under the same table, and looking each other squarely in the eye, getting acquainted with each other, getting more confidence in each other, and in that way solving the industrial problem, and when I say *round table*, I mean *round table*, such as we have here tonight, where there is no corner jutting out between the employer and the employee and separating them, and where there is no head and no foot, where all the places are equally honorable, where there is real democracy and equality. We want the round table conference as the beginning of the solution of the problem of labor and capital."

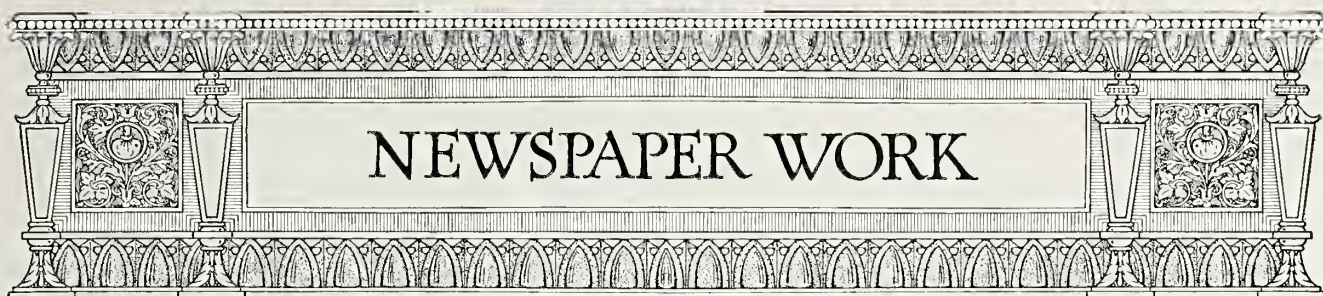
Mr. Francis responded in his usual genial manner, a few of his remarks following: "I can assure you that this honor you have conferred upon me far outweighs the difficulties and setbacks I have encountered in my efforts, by the help of the Almighty, to bring into a spirit of fraternalism the great body of employers and employees, and this is the way the vast subject entered my mind: I was brought up in a religious atmosphere, and in reading the Word of God I find this passage: 'Thou shalt love the Lord thy God with all thy heart and with all thy soul and with all thy mind and with all thy strength. This is the first commandment. And the second is this: *Thou shalt love thy neighbor as thyself*. There is none other commandment greater than these.'

"This is socialism and democracy and republicanism and peace literally bound in one. On this thought arose another idea, and this was the growing dissension between employer and employee, very often resulting in war, for 'strikes are war and war is hell.' In the early days the employer was the aggressor, but the time came when labor grasped its opportunity and organized great unions in defense of their 'rights,' or supposed by them to be rights. And these organizations have grown and strengthened until they have changed the aspect of the original status and to some considerable extent control government. It occurred to me that there was only one practical way to ameliorate these conditions and that was through the Printers' League, founded in 1906."

In closing, Mr. Francis said: "Again thanking you all for the great honor you have bestowed on me, I am yours for the best there is in me so long as the Lord spares me in health and strength to stand for the liberty and peace that can be found in Him alone. I want to impress on you Benjamin Franklin's noblest question: 'What good may I do in the world?'"

Charles H. Cochrane, of the dinner arrangement committee, had a portfolio filled with over eight hundred congratulatory letters and telegrams received, some of which he read. The first was from R. Ferguson, secretary Otago Typographical Union, Dunedin, New Zealand. It was there Mr. Francis printed, in 1865, the *Otago Punch*. Alexander Spencer and Alexander R. Allexon, of Chicago, wrote that in 1873 Mr. Francis was a brother journeyman in that city; Louisville Typographical Union No. 10 sent a long resolution, signed by Max Traut, secretary-treasurer, referring to Mr. Francis's membership there in 1880.

Chicago Typographical Union No. 16 sent a resolution, signed by W. J. Griffin, recording secretary, containing the following: "Members of labor bodies who become employers too frequently act in an unfair manner, hence there should be special commendation for one who reaches the ripe age of seventy years with a consistent record of fairness and of work to have the same spirit in the entire trade." The Union Printers' League of New Jersey wrote: "Mr. Francis enjoys the friendship of the printers of New Jersey." From the Union Printers' Home, Colorado Springs; from the Denver Typothetæ, J. B. Stott, president, and from Colonel Roosevelt came congratulations, and also from numerous others who are prominent in the printing field.



BY J. L. FRAZIER.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Review of Newspapers and Advertisements.

FROM A. P. HEPLEN, Calgary, Canada, we have received a number of exceptionally fine newspaper advertisements in which we can find no fault.

LOREN C. HUNTER, Coffeyville, Kansas.—The full-page advertisement for Fleischaker's store, set largely on the machine, is quite satisfactory in display and is most assuredly pleasing in appearance.

S. L. BOZASSE, Raleigh, North Carolina.—All the advertisements you have sent us are effectively arranged and displayed, and, in addition, combine the advantages of simplicity and readability. We have no fault to find with any of them.

The Manchester Times, Manchester, Tennessee.—We are glad to know that you like the appearance of your paper better since you followed our suggestion anent the pyramiding of advertisements. Now look to your presswork, and you will soon have a paper you can be proud of in every respect.

On March 13 *The Morning Leader*, Regina, Saskatchewan, issued a special Rotary Club number which, in addition to considerable matter on the character and purpose of the Rotarians, carried many half-tone illustrations of local members and an unusual amount of display advertising. The edition is satisfactory from every standpoint.

The Webster County Argus, Red Cloud, Nebraska.—In general, we admire your paper, which no doubt adequately represents its field. We note a tendency to overuse of rules in advertisements, which serves to complicate them somewhat, handicapping their advertising effectiveness by the prominence of those rules, which, in effect, force the type to the background.

The Fairport Herald, Fairport, New York, on March 6, issued a special "Automobile Number" that was well filled with large display advertisements for automobile manufacturers and dealers in automobiles, supplies and accessories. The advertising was well handled and as the paper was nicely printed we can offer only words of praise to the publisher and his mechanics.

The Belzoni Banner, Belzoni, Mississippi.—From every standpoint your paper is well handled. We admire especially your clean first page, but the style of head-letter used is one which we have never admired. It is made up of contrasting fine and heavy lines, which, especially when printing is not perfect, produces a confusing effect on the eye. For news head-lines we recommend the use of plain condensed letters, in which all the lines are of equal width.

The Hastings Tribune, Hastings, Nebraska.—The large two-page advertisement for the Stein Brothers Company, which appeared in a recent issue of your paper, is well balanced and arranged in an orderly manner. It seems to us, however, considering the size of the advertisement, the display at the top is a little too weak. On the other hand, it might be that the size of the advertisement itself—and the fact that it does not have to share attention with others—makes larger display unnecessary.

As a supplement to a recent number of *The Blade*, Fairbury, Illinois, a single sheet was issued, on one side of which the results of the various games of basket-ball played to determine the champion team of Livingston County were printed in tabular form, whereas on the other side a large half-tone illustration of the Fairbury team, which came out victorious, and a picture of the cup awarded as a trophy, were printed. The idea is a good one and will go a long way toward popularizing any paper that adapts it in like circumstances.

The Sun, Vanceburg, Kentucky.—Presswork on the copy of your paper sent us is exceptionally clean; the advertisements are well arranged and displayed. In view of the excellence of your paper in every other way we are surprised that you surrender your first page largely to advertisers. You had ample space on the inside for the advertisements that appear on the first page of the copy sent us. A clean first page makes a paper appear interesting, hence popular with readers, and, consequently, more valuable to advertisers. Your paper is deserving of greater advertising patronage than it receives.

A. C. McCLUNG, Troy, Ohio.—The Folk, Cappel-Wayne and Michelson advertisements appearing in your issue of February 21 are all satisfactory, and in thorough keeping with the character of the advertising. We do not like to see big black letters, printed from wood type, in displayed advertisements, but many advertisers will have them, it seems, and most publishers believe in giving the advertiser what he wants regardless of the appearance of their papers. The time required to get these three advertisements in shape was quite fast.

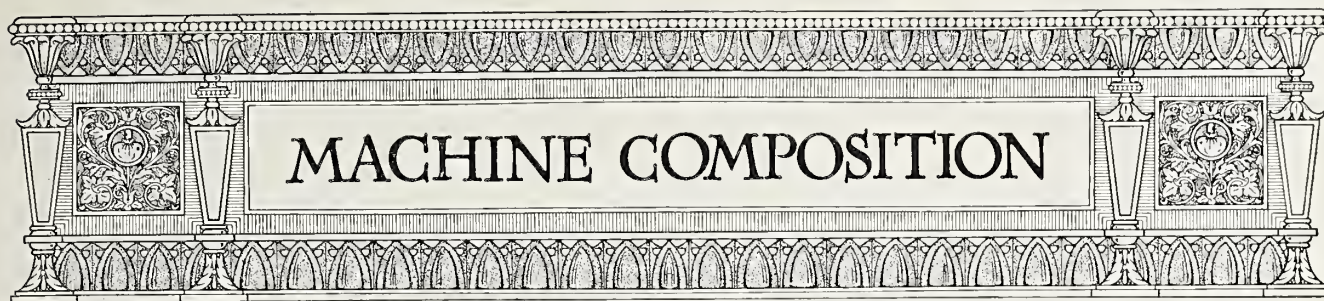
R. B. METSKER, Plymouth, Indiana.—The two large advertisements for Ball & Co., set in your composing-room by R. M. Rathfon, are satisfactory in every important respect. The borders are too heavy in each instance, particularly in the larger of the two, but, since display is good and the matter readable in both, one can not find too much fault with borders. The smaller of the two appears crowded, and it might have been advisable to use smaller type for some of the matter, thereby increasing the white space and overcoming the effect of congestion.

Canby News, Canby, Minnesota.—From an editorial and business standpoint we consider your paper unusually good. Mechanically it also represents good work, for the presswork is clean, the make-up is orderly and the advertisements are well designed and set. As a matter of personal preference we will say that the style of type used for your news-headings never has appealed to this writer. It is very weak as compared to the same sizes of regular head-letter styles and it appears old-fashioned and out of date. However, if you have used this style of type in your news-headings for such a length of time that your paper has come to be recognized by it, you might be averse to making a change.

The Frankfort American, West Frankfort, Illinois.—In most respects your paper is especially good. Good editorial and business management are manifested by the large number of well-written news items and the many large display advertisements therein. Advertisements are generally well displayed and arranged, the only serious fault being the too frequent use of condensed block letters therein. This style of letter does not harmonize at all with the other styles of display type used—all of which are very good. The block letter is crude and inartistic, and, furthermore, it is so like the style of type used for news headings it can not be effectively used in advertisement display. Large masses of matter should not be set in capitals. Presswork is not up to the standard of the paper otherwise. We imagine your rollers are old, are quite sure the ink is too soft, and suspect the tympan is not changed for each form, as it should be.

The Marengo Republican, Marengo, Iowa.—The headings on the first page of the copy sent us are balanced symmetrically, as they should be, but the headings themselves are not pleasing. The two-column head-lines appearing at the bottom of the page are too large, not only overemphasizing the importance of the news-matter, but serving, as well, to overbalance the page at the bottom. The style of type used for these headings is not a good one and it does not harmonize with the block head-letter used for other headings on the page. A reading of the article on "Newspaper Headings," which appeared in the August, 1917, issue of *THE INLAND PRINTER*, would prove particularly helpful to you, as several of the faults represented in your head-lines are taken up and commented upon therein. It is not a good plan to lead the reader directly into the story from a large display heading. There should be a subordinate deck, or decks, to break the abruptness of such violent introductions.

The Hanna Herald, Hanna, Alberta.—The paper is nicely made up and the faults to be found in it are of minor importance, and can be corrected easily. In copies of the earlier issues sent us we note that Cheltenham Bold Extra Condensed capitals were used exclusively for the subordinate decks of some of the top-headings. Now, capitals are satisfactory for the few words which ordinarily make up the main decks of head-lines, but, for subordinate decks, where a large number of words are ordinarily used, lower-case should be utilized because of its greater legibility. The top-headings of the later issues are a great improvement. It is inadvisable to abbreviate words in headings. It is not a good plan to have headings at the top of every column of the page, for such make-up is not only displeasing in appearance,



BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results.

Slug Shows Defects from Liner.

An Iowa operator submits a slug the end of which is marred, and desires to know how to remedy the defect. From the appearance of the marks we judge that there is a bruise on the right-hand liner, which extends over the face and inward to the mold cell. This can be removed by a few rubs with a Scotch stone or a fine carborundum stone. Avoid taking off anything more than the bur.

Line-Delivery Disconnects from Lever.

A Nebraska operator states that frequently when hanging the machine the line-delivery link disengages from the lever and he has to stop and connect it, causing needless loss of time.

Answer.—Reduce the speed of the line-delivery slide by closing the opening in the air-cushion vent, which you will find on top of the head of the cylinder. Loosen the screw and valve so as to diminish the outlet for the air. If this is not effective, unhook the long spring from the upper hook, which you will find in the column, and turn out on the hook so as to lessen the pull of the spring. This should be effective.

To Renew Old Metal.

A Pennsylvania publisher asks how he can renew his lino-type metal as he has been using it over and over for the past year.

Answer.—Usually new metal is purchased and added to the old from time to time, which keeps it in fairly good condition. Where metal has been used continuously for a year it is undoubtedly in a run down condition. Melt all of the metal you have available, and when thoroughly melted and mixed, pour off one small pig and send it to your dealer. He will probably make a qualitative analysis and tell you what your metal needs. In writing your metal dealer tell him how much metal (by weight) you have, and he will furnish toning metal with directions for mixing.

How to Clean Spacebands.

An Illinois operator submits a spaceband with a tiny spot of metal on the sleeve at the casting point. He desires to know how to avoid the adherence of metal at that point as the walls of the matrices are beginning to show defects and hair-lines have commenced to appear.

Answer.—The spacebands should be cleaned thoroughly and frequently by rubbing on a smooth pine board on which a liberal quantity of Dixon's graphite No. 635, has been spread. Rub the spacebands lengthwise with the grain of the wood. Some perform the cleaning and graphiting operations separately, first rubbing the spaceband sleeve on a smooth pine or white-wood board, lengthwise to the grain, and then rubbing both sides on a piece of graphited felt or canvas attached to a board. This method gives good results. The principal thing in cleaning the spacebands is to avoid a rotary motion of the sleeve on

the board or cloth as it may round off the edge of the sleeve where it has contact with the wall of the matrix. The aim is to keep this part of the spaceband sleeve unimpaired. Do not spare the graphite. If particles of metal adhere to the sleeve, clean more frequently and use the graphite liberally. It is advisable to apply Notabur to the sleeve of the spaceband several times a week. This compound will prevent hair-lines, and where they have started it will help build up the wall of the matrix with a metal-resisting element that will serve to overcome them.

A Machine in Transition Stage.

An Indiana operator writes: "As Shakespeare one time remarked, 'Some operators are born mechanics; some achieve mechanical skill, and others must have mechanical information thrust on them.' The latter class includes me — consequently these questions, as this is the first machine of which I have had absolute charge. It is a Model 3, was in deplorable shape when I got hold of it, but is now running tolerably well. I am stuck on these points: (1) What causes the machine to keep on going a second or two after the controlling-lever is pushed back? When I send a line in and shut the machine off, it does not stop until the spacebands are driven up; or when the first elevator goes up after casting, it will nearly complete the revolution with the controlling-lever pushed back. (2) The two oil-holes for the mold-turning square block shaft, in immediate proximity to the pot, are so clogged up with metal that no amount of pricking with wire and other instruments will open them up. Could you suggest a way? (3) The lining in the brake-clamp on the mold-turning shaft is saturated with oil, and I think it ought to be replaced. If so, how is the brake removed? (4) The lower back rail of the assembling-elevator, on which the matrices are supposed to rest with lugs, is so worn out next to the star wheel there is hardly any projection left. Is there any way of patching that up, or will the whole assembling-elevator have to be replaced?"

Answer.—(1) To determine the cause of the cams running ahead, remove the main clutch and see if the leather buffers on the clutch-shoes are not either built up too high or possibly gummy with oil. If in the latter condition, soak them in gasoline and scrub them with a stiff brush. Dry them well before applying and replace without any packing beneath. Before attaching the clutch-arm, remove pulley, clean shaft and pulley-bearing, remove the bushing from the end of the shaft and take out the clutch-spring, stretch it an inch or so, then replace. Oil pulley-bearing, and attach the parts, then try stopping the machine with the stopping and starting lever. Doubtless an improvement will be observed.

(2) To remove the metal from the oil-holes of the short shaft-bearings, first take off the cover from the bevel-gear, then back the cams and place the disk forward on locking-studs. Take out small screw in square block near bevel-gear

and push out the short shaft. It will then be an easy matter to punch out the metal from the oil-holes. Oil shaft and replace. Insert small wooden pegs in oil-holes to prevent repetition of trouble. The reason for placing the mold-disk on the locking-studs is to prevent the misplacing of the square block when returning to place, this being a difficult timing for one unaccustomed to the work. "The Mechanism of the Linotype," however, gives full particulars regarding the method of replacing this part.

(3) The brake is usually attached to a clamp-pin, and held in position by a small cotter-pin. Withdraw the latter pin and loosen the friction-clamp screw-nuts, and the two parts of the clamp may be removed. The lining pieces may be renewed. If found very oily, soak in gasoline to remove surplus. When part is applied, tighten clamp-screw sufficiently to prevent the mold-disk jerking when it stops opposite the locking-studs. The function of the clamp on the mold-turning shaft is to prevent backlash of the gears and square block and to permit the easy stopping of the disk opposite the locking-studs.

(4) The back rail may have a replaceable part held in place by two flat-headed screws. If this part is not present, the elevator may be repaired by having the part attached. Pending the repairing of the elevator you can procure a utility elevator from the manufacturers.

Ejector-Blade Damages Right-Hand Liner.

An Iowa operator submits a ten-point right-hand liner with the lug damaged from an ejector-blade. He states that he is using a six-point blade on a Model 1 machine and that a number of the right-hand liners are damaged in this manner.

Answer.—The trouble is due, possibly, to the worn condition of the holes in the blade, which allows the front end to be depressed below normal. Examine the under side of blade for wear; undoubtedly you will find it scored by the liner. There is no remedy for the worn condition of holes in blade. It may be possible that the ejector-slide needs a banking piece for the lower end where rear end of blade receives its impulse forward. An examination of the blade will show. When you test it, take hold of the front end of blade and try moving it up and down. It should have no play whatever.

Overhanging Figure Breaks Off While Ejecting.

An Indiana operator has experienced difficulty while casting an 18-point overhanging figure on a ten-point slug, the trouble being that the projecting part is cut off when the slug is ejected. He states that he can not see how this occurs, as the trimming-knife is opened to twenty-four ems.

Answer.—Polish mold and mold cap where overhang occurs, using regular mold polish and finally using dry graphite for surface of mold cap. Increase stress of plunger spring to the limit to insure a solid overhang which will give resistance to breaking. The polishing would prevent adherence to mold cap. Clean out cross vents in pot mouthpiece so that the air will be readily exhausted from mold cell, which will further increase the strength of the overhanging projection.

Sunken Characters on Slug Not Corrected.

A North Dakota operator sends a slug and writes as follows: "I received your reply in response to my query regarding sunken characters on slugs, and have proceeded according to your advice; namely, cleaning plunger daily for a week without the use of graphite and oil, and have also increased stress of pot-lever spring but without effect. The sunken characters still appear. I am taking the liberty of enclosing three slugs from yesterday's run, in the hope that from the three of them you might better arrive at the source of my trouble than had I enclosed but one. The machine works fine, aside from the

sunken characters, and I shall surely appreciate any further advice you can offer."

Answer.—The slug appears to be spongy owing to air that remains in the mold cell. We note you state that you increased the tension of pot-lever spring, whereas we advised you to increase the stress of the pump-lever spring. This will have no effect on the slug. We would suggest that you (1) increase the stress of the pump-lever spring considerably; (2) bail out metal from pot until one-half inch of the well is exposed; (3) put in one-half teaspoonful of dry graphite; (4) clean plunger and insert in well; (5) add sufficient metal to bring surface to normal height; (6) take a large knife-blade, and with a hammer open the cross vents between the holes of the pot mouthpiece so as to give more ventage; (7) smooth off surface of mouthpiece and then try casting.

SAN FRANCISCO CONVENTION OF ASSOCIATED ADVERTISING CLUBS.

War-time conditions which confront the printing business in its various phases will be discussed at the annual convention of the Associated Advertising Clubs, which will be held at San Francisco July 7 to 11.

Attending this convention will be printers from every section of the country, and it has been suggested by the Program Committee of the Graphic Arts department that this convention will afford an uncommon opportunity for printers who are particularly interested in the rendering of an advertising service to find the solution to some of the war-time problems which confront them.

The San Francisco convention will be centered about the serious discussion of plans for making advertising effective as a factor in winning the war, and the decision of the officers of the advertising association to hold the convention has the strong endorsement of official Washington.

This endorsement has been given for two reasons: In the first place, Washington officials realize that business must be kept going as strongly as possible, and, in the second place, President Wilson and other high officials at Washington have learned from practical experience what it is possible for advertising men of the country to do, through the employment of advertising, to help win the war speedily.

The San Francisco convention will be an occasion upon which advertising people from every section of the country will get together for the purpose of planning the closest possible coöperation with the new Division of Advertising of the Government Committee on Public Information.

As the result of a recent arrangement, all the local work of the Division of Advertising in cities which have advertising clubs will be cleared through these local organizations, which has given local advertising clubs a new significance in their own communities.

In addition to the help which the printer will obtain in the sessions of his own departmental meetings at San Francisco, the Program Committee predicts there will be much of value to him in the general sessions, while the advertising exhibit which is being arranged will offer hundreds of direct, practical suggestions.

"A printer who goes to the San Francisco convention with his note-book and who will spend a few hours in the advertising exhibit jotting down interesting and helpful things which he sees," says P. S. Florea, executive manager of the Associated Advertising Clubs, "will find that the convention trip is an investment and not an expense. We are striving for a large attendance at San Francisco, both because we want the convention to be of maximum aid to trade, and because we want the business men of this country to have the greatest possible opportunity to know what patriotic advertising can do for our Government in time of war."

THE WISCONSIN PLAN.

BY ERNEST A. ATHERTON.



HE printing fraternity in other States might be interested in knowing that the printers of Wisconsin are the beneficiaries of a most advantageous plan for the installation of a practical and successful cost system. This has been made possible through the coöperation of the University of Wisconsin with the Federated Printing and Press Associations.

The idea had its inception with Prof. F. H. Elwell, in 1912, at that time an instructor at Marquette College in Milwaukee. Having a knowledge of some of the unfavorable conditions in the printing industry, he decided to liberate the printers and publishers from their lax business methods and price-cutting competition, if possible, by the adoption of a simplified cost-finding system and a practical method of bookkeeping. At first his idea did not meet with the favor of some of the Milwaukee printers as they thought the plan would not work out and be generally adopted, but soon H. W. J. Meyer became interested and by his valuable suggestions and criticism helped to perfect the system which was soon recognized. Shortly after this Professor Elwell wrote the well-known book, "Book-keeping and Cost-Finding for Printers," which has had a wide sale.

Some time after, when Professor Elwell went to the University of Wisconsin, he laid his idea before Dean L. E. Reber,



Prof. F. H. Elwell,

Who conceived the plan which has wrought a remarkable change in the printing field in Wisconsin.

of the Extension Division, who thought so well of the plan that he secured an appropriation from the State to further this work among the printers and publishers. About this time, George Harrington, of Oshkosh, being president of the State Franklin Club, heard of this appropriation and took the matter up with Dean Reber, to find out how the printers could coöperate and be sure that the appropriation would be used. After these two men had drafted plans according to their ideas, they decided to place them before the printers attending the first State Conference on Printing and News-

paper Publishing, which was held at Madison, in May, 1915. Their plan met with immediate approval, and a consolidation of the Wisconsin State Franklin Club, The Wisconsin Press Association and the Wisconsin Daily League was formed under the name of The Federated Printing and Press Associations, for the purpose of maintaining a field man to install



Robert G. Lee.

Field man who is helping the printers and publishers of Wisconsin put their businesses on a solid foundation by installing cost-finding systems.

the system. Much credit is due Mr. Harrington for his vigorous efforts in securing the coöperation of the printers and publishers.

Some of the men whose services were also invaluable in making the plan a success were Walter Mayer, I. P. Ketchum, and Frank W. Cantwell, of Madison; M. C. Rotier, Rudolph Hassler, of Milwaukee; and Frank E. Noyes, of Marinette.

With the system and plans completed, a field man was necessary and Robert G. Lee, of Tomahawk, was selected as satisfactory to both the federation and the university, and how well he has done his work is shown by the many testimonials the Franklin Club and the university have received, and in the betterment of conditions in the offices where the plan has been installed. To the wide-awake Wisconsin printer this service was hailed as a beacon-light on a storm-tossed ocean.

The Wisconsin simplified system was devised for use in the small and medium size shops such as the country newspaper and job plant and the exclusive job plant. It is based on the Standard method of ascertaining the sold hour cost by departments. No departure has been made from the Standard method. All that has been sought was to simplify the forms so as to make them more easy to keep and yet not sacrifice any essential information. Recently the forms have been further simplified and improved from those first used, making the records still easier to keep and fitting the forms to a wider range of conditions in different shops.

By this plan the university furnishes a field man to make the installations, and the federation provides the cost-system books and other printed matter and pays the field man's traveling expenses. The university makes no charge for its part of the service. The federation charges for the printing and traveling expenses on a cost basis. Under this arrange-

ment the cost of installing a cost system is comparatively small, not exceeding \$50 so far, and in several instances being as low as \$17.50. The basis of the cost at present is \$10 for the set of books and other forms and \$5 a day for traveling expenses. Thus the field man can spend six days in a shop and with the price of the books the cost will be only \$46. Expense of upkeep of the cost system after installation is made exceedingly low, as the federation keeps the cost books and forms in stock and furnishes electrotypes of the most used forms, all being sold practically at cost.

After the installation of a cost system by the field man every effort is made to continue the service until the use of the system is thoroughly understood. In some cases the field man goes back to the shop after several months, or at the end of a year, and takes out any kinks which may have developed in the system and explains those features which have not made themselves clear. He also, at this time, prepares a composite statement of hour-costs in the shop for the year. In many other instances the cost-system books are sent to the field man's office at the university for a checking up of the methods used in keeping them. Every effort is made by the field man to give help as long as it is needed or desired. In fact, the field man goes a long way beyond helping with cost problems alone. He assists with every conceivable problem, either from his own fund of information or by putting the troubled printer in touch with those who can help him. The field man evidently foresaw that the university could serve in many ways besides furnishing instruction in cost-finding, as is indicated by the title chosen for the department, "Service to Printers and Publishers." The field man's office is in the Department of Business Administration of the Extension Division. Here he is thrown into direct contact with a constant stream of effort to help the business men in all lines, and is able to get in touch with and pass on to the printers and publishers many good ideas applicable to their business.

The printers who have made installations find it so easy to eliminate guesswork and be able to ascertain at once if any given job has been a losing proposition or a successful business transaction. It is found to be an accurate compass for future guidance for those who would keep off the rocks. It helps stiffen the back-bone so that a printer will ask a living profit, and one who knows his costs is not likely to cut prices. It is valuable as a record, as machinery or equipment which is not profitable shows up at a glance.

Many letters have been received from outside the State expressing approval of the Wisconsin plan of coöperation. The opinion has been expressed that the university does everything possible to show the farmer how to run his farm more profitably, and it should do the same for publishers and printers. It is pointed out that a more prosperous press could better serve the State in matters of education and publicity.

The writer believes that the State of Wisconsin is to be congratulated upon its progressiveness in looking after the interest and welfare of its printers and newspaper men by assisting them to install cost-accounting methods and showing them how to make surveys of merchandising conditions. Mr. Lee, the field man, has had twenty-five years' experience in the newspaper and printing business, and was one of the first in the State to install the cost system in his own office, and has always taken an active part in organization affairs.

The lead of Wisconsin might well be followed by other States. Who knows that it will not be? Let us hope that the example will be copied.

Present officers and executive committee of the federation are: Chairman, George Harrington, Oshkosh; treasurer, Frank W. Cantwell, Madison; secretary, Robert G. Lee, Madison; Walter Mayer, Madison; F. A. R. Van Meter, New Richmond; B. E. Walters, Mosinee; W. H. Bliss, Janesville, and J. L. Sturdevant, Wausau.

WHEN SHOULD A PROOFREADER CHANGE FROM THE COPY?

BY MAE FAIRFIELD.



IN an experience covering a great many years, and in varied classes of work, where I have been considered fairly successful in pleasing both my employers and their customers in proofreading, I have been asked a number of times by both proofreaders and copyholders who aspired to be proofreaders, to give them some rule by which they, in their work, might be guided.

Some proofreaders complain bitterly when they mark what they think is right and then have their proofs come back to them literally "torn to pieces" by the author. They often proceed to heap invectives upon the heads of those who are responsible.

In my daily work, which, if not always as serene as I might wish, yet is peaceful at least part of the time, I may be allowed to lay down a few brief rules which govern me in the making of alterations from "copy." It has been said that "a proofreader is known only by his errors," and, to a certain extent, this is true. One may go on from year to year, pleasing his employers in a more or less satisfactory way, until by some sin, either of omission or commission, he spoils an important piece of work, and this act brings down the wrath of the mighty upon his often unsuspecting head.

But, all things being equal, I hold that the conscientious proofreader, though often looked upon only as a necessary evil by everybody concerned — and though frequently maligned by the "comps." and "cussed" by the boss, and often made the "goat" to appease a disgruntled customer — will, when the final record is read, and his accounts are balanced by an all-wise Judge, come in for as much praise as censure.

Most proofreaders are conscientious. They bring to their work, usually, the very best they have. Often this work is done under the most trying conditions — as to speed, light, noise, and privacy. I have seen proofs literally torn from the proofreader's hands, in order to "speed up" on a certain piece of work. Where this system is employed both employer and customer, so far as I am concerned, can take what they get. Where due allowance is made in every other part of the plant — the estimator, stockman, superintendent, foreman, compositor, all are given time to do their work properly — and when they rush unnecessarily in the proofroom, I repeat, I am unconcerned about the result. It takes time to read proof just the same as it takes time to do anything else — *well*.

If a new or coined word is used, one not familiar to the proofreader, he should have time to look it up. If divisions are incorrect, or even if he is in doubt, he should have time, either for himself or his copyholder, to verify their correctness. Of course he should use all speed possible where there is necessity for it, but that should take into consideration the time for looking up items, etc. It is a proofreader's *right* that he have such time — or, if not, the house should take the consequences. If a customer demands undue *speed*, tell him it doesn't go hand in hand with *accuracy*. Let him have his choice.

Then too, some proofrooms are located in the darkest corner possible, where artificial light, trying to the eyes of any proofreader, must be used at all hours. Others are located near the machinery, and this is very trying to the nerves of the average reader, as well as a source of misunderstanding, frequently, between proofreader and copyholder, sometimes causing serious and costly blunders. In one office where I worked, the proofroom was directly over a railroad track and the trains rumbling by made so much noise it was impossible, often, to understand the copyholder unless she almost shrieked. A proofroom should be private, enclosed or partly enclosed at least, and rules enforced keeping out people who have no busi-

ness there. Office employees more often than outsiders abuse their privileges in this way, and it should be prohibited.

Wherever possible these four evils — undue speed, poor light, noise, and lack of privacy — should be banished entirely or reduced to a minimum in offices where accuracy is desired, for I hold them to be the cause of most of the serious errors.

What to Change from Copy.

The question has often been asked me: "*What do you change from copy?*" and I would say to the inquirer, that unless instructions come to "follow copy" literally I always change grammatical constructions where they are wrong. When a customer or his stenographer, in the press of business, says, "Either of both factions *are*," I unhesitatingly change the *are* to *is* because I know it to be wrong and that the author would be unreasonable indeed if he should object to correct grammatical construction. In all cases where copy is obviously wrong as to incomplete sentences, splitting of infinitives, improper tense, etc., I *always* take the liberty of making the change. And I do it as a *right*. For this I make no apology to the author, as I consider that I am supposed to know the right usage and that he will thank both my employer and myself for polishing his incorrect grammar.

But — and here comes the rub — *I never spoil a customer's meaning*. If his meaning is at all obscure, or if I am not perfectly sure, then I must inform myself, where this is possible, or put a query on the margin so that the author can verify it.

Right here let me say that it is a proofreader's duty to familiarize himself with technical parts of machinery, or other printed-matter of unusual character when he has such work in hand, so that he will at least have a working knowledge of what he is doing. If he doesn't do this, he is either not interested in his position, or is careless about his reputation as a proofreader, and in either case deserves criticism — or dismissal. And I would not accept as an excuse press of time, for if this is not allowed during business hours, his sense of pride in his calling should make him take the necessary time and trouble to inform himself outside of working hours.

My advice would be, then, always to correct grammatical errors in copy — *if you are sure they are errors*. You need not fear for results, because you have the *right* on your side.

When an enthusiastic advertising man writes, without regard to reason — and I wonder if enthusiastic advertising men ever half appreciate how we proofreaders, with our eagle eyes, often keep them from saying ridiculous things — that a certain fur "has the *requistal* effect for a stunning costume," I do not hesitate either to change the word, or at least to write on margin of proof, "No such word. Please supply." And, in all fairness to such advertising men, I must here say that my proof usually comes back with a polite "Thank you," and the word is changed. It is usually a relief to them to know that matter one with a trained eye and a keen sense has read the matter in hand critically.

When to Change from Copy.

Where instructions come with the work that the author wishes the firm to make the necessary alterations from copy to have his work conform to good usage, then is the proofreader able to show his ability. He knows that careful, conscientious work on his part is expected, and he should be prepared to give it. But even in this case, where correct usage sanctions two forms of spelling a word — for instance, doubling the "l" in such words as "travelled," "rivalled," etc., though my own preference is for one "l," if the author writes it with two "l's" and is consistent, I always let it stand. It pleases the author to have his wishes respected so far as possible, and if both forms are correct, why take any liberty? But copy must be uniform all the way through the manuscript. He can not have it one way in one instance and another way on a following page.

Uniformity in headings, cut-captions, etc., should be insisted upon by the proofreader. If the "up" style is used, then have it "up" all through, or vice versa. And to the trained eye of the proofreader nothing is more inharmonious than lack of uniformity. While ungrammatical arrangement may seem to him like a harp out of tune, the lack of uniformity positively jars. We must be consistent to make a harmonious whole.

A keen sense of humor on the part of the proofreader, and a readiness to "let go" his opinions and to yield to those in authority — yes, and to do it cheerfully — even when he knows they are wrong, will help him over many difficulties. Why worry? Let the man who pays for the job have what he wants. He will usually be better pleased with it. And it can not hurt the proofreader, unless he is careless about typographical errors. Often have I experienced the sensation of having a peculiar customer demand that his "stuff" be printed just as he writes it. And it is usually "stuff," and I always let it go at that — often amused, but never resentful. After all, we all want to be satisfied when we are paying for a thing.

Lastly, a proofreader should read every piece of work as if he expected it to be plated, and to last forever. No part of it should be carelessly done. It may fall into the hands of some critic long after he has read it. Therefore, he must not get into the habit of "taking a chance" by passing up errors.

On the other hand, many proofreaders make so many senseless and unnecessary marks that one can not help wondering if they would make them were they, themselves, paying for the corrections. It costs money to correct proofs, and it is often as much a question of what not to mark as of what to mark. Rare judgment must be exercised in this matter. I have seen galley after galley marked up with "x," the sign for imperfect letters, when the reader should have known that it was the prover's fault, and have insisted upon being furnished with a new proof. This procedure would have saved time and trouble for everybody concerned except the prover, and I believe all agree that his time is much cheaper for the firm to buy than the proofreader's, or the corrector's time.

Where the office conditions are right as to light, noise, etc., where a proofreader uses good judgment, is fair-minded to all concerned, has a conscience, and has been thoroughly prepared for his work, he should be able to perform his work fearlessly, accurately, and without friction. He should know why he makes changes, and then should fearlessly demand their correction. But he will not have to demand it — his marks will usually be taken for his best effort, and he will be enabled to finish each day's work with a record of duty well performed. He will add dignity to his profession — and he will usually have a good job.

DIRTY PRINTING-OFFICES.

There are printing-offices in cities and in country places which show extreme lack of cleanliness. It could not be expected that everything would be polished and scrubbed every week, but both health and profit demand a little effort to keep down dust and avoid waste. No one can afford to be ill, yet absorbing dirt through dust particles isn't conducive to physical well-being. Nor does it pay to leave stock lying around loose, as it quickly becomes worthless through soiling. Slovenly methods lead to general negligence, and it follows that forms will be unlocked, the chase taken off and jobs left without protection, more time will be spent in picking letters than jobs would take to distribute and set up again, machinery will be injured through neglect to remove mixed coatings of grime and grease, there will be a lack of order resulting in much lost time reaching for things wanted — in fact, thorough demoralization. What chance is there of satisfactory service in such plants? How can success be reached under those conditions? It's easier to lose money than to make it if you are careless about vital points.—*Ben Franklin Witness*.



TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Colorado's State Printing.

The maximum prices that can be charged for Colorado's state printing are fixed by statute. Way back in 1903 the state legislature fixed a maximum price for all printing supplies for the State, and these rates prevail today. Hence, when Samuel J. Lewis, state printing commissioner, advertised for bids this year on a particular small class of job none were submitted, because with the greatly increased cost of paper, ink, labor and other essentials of the printing industry it is impossible to do work at the maximum state rates without a considerable loss. The printing commissioner is now in a position where he may have to ask printers furnishing supplies to do so at the price fixed by statute and take a chance on being reimbursed for loss when the next legislature meets.

As an example of what the statute demands, no S. & S. C. stock can be charged for at more than 6½ cents a pound. The laws governing the price of printing are in sad need of revision, and this will be undertaken later on. The Legislative Committee of the Denver Typothetæ will have work to do when the question arises and they will not be found wanting in advising along sound constructive lines.

A. W. McCloy Employees Form "Booster Club."

An organization, the purpose of which is to promote good-fellowship as well as loyalty among themselves, was formed on February 18 by the employees of the A. W. McCloy Company, of Pittsburgh, Pennsylvania. The members pledge themselves to boost each other, and also the company, at all times. Each employee pays a small sum weekly, in the form of dues, and the money collected is used exclusively for entertainment. The club started with twenty members of the sales force and is gradually increasing, so that it is expected in a short time to have every male employee of the company on the membership list.

At the initial meeting of the organization the following officers were elected:

President, A. W. McCloy; vice-president, C. F. Koehler; treasurer, L. H. Lappe; publicity correspondent, L. G. Davies; secretary, Fred Hammerschmidt.

A banquet, to which all members will be invited, is to be held each month. The enthusiasm is running high, and it is expected that big things will be accomplished for the membership and also the company.

The Waterbury Company, Knoxville, Tennessee.

Herbert Waterbury, formerly manager of advertising and sales of the Knoxville Lithographing Company, of Knoxville, Tennessee, has announced his resignation from that company. He will head The Waterbury Company, with headquarters in the same city, which organization will do high-grade printing, specializing on direct advertising, and will also conduct an advertising agency in connection.

Salt Lake City News.

What might have been a serious and disastrous fire occurred in Salt Lake City on February 20. When the employees of the American Printing Company, the Lakeside Printing Company and the Busath Typesetting Company went to work they found their workrooms in possession of firemen, and water everywhere. A furniture store between the two shops had caught fire, and during the night the printing-offices had been threatened seriously. Very little damage was done by fire, but water got in its work and paper stock was rendered worthless and machinery depreciated. The local printers coöperated nobly and some contract work was gotten out on time in other shops.

Wm. F. Jensen, president of the Manufacturers' Association, and Commissioner of Commercial Economy, addressed the Salt Lake City Typothetæ recently on the matter of waste in manufacture and the necessity of cutting out the evils which a cutthroat competition had brought about. Mr. Jensen's address was full of good suggestions, and a lively discussion ensued which must be productive of much good. The

necessity of business organizations was fully demonstrated and also the need of closer coöperation among the various civic authorities in every city.

Philadelphia Craftsmen Hear Talk On Art.

The regular monthly meeting and dinner of the Philadelphia Club of Printing House Craftsmen was held on the winter roof-garden of the Hotel Bingham, on Thursday evening, March 14. Stormy weather kept down the attendance to some extent, although nearly 100 members and guests braved the elements and were rewarded for their efforts, as the dinner was one of the best which had ever been enjoyed by the club. In honor of the great Saint Patrick, the tables were decorated with "that little bit o' green." The souvenir programs and menus were printed in green, and on the first page was printed a large shamrock design. Just the right touch was added by tying the programs together with pieces of emerald green ribbon.

The main attraction of the meeting was the lecture, "How to Catch the Eye of the Public," by Prof. Otto F. Ege, a director of the School of Industrial Art of the Pennsylvania Museum. This lecture was highly instructive and interesting. Professor Ege showed by practical examples how lines, dots, colors, etc., may be made to attract the eye of the public to the best advantage. He demonstrated how advertising literature sometimes fails of its purpose through wrong color schemes, incorrect display, poor illustrations, etc. The craftsmen gained many valuable pointers from Professor Ege's excellent talk. This is the second lecture which the professor has given before the club.

The next meeting and dinner of the club will be held on Thursday evening, April 11. An extra large attendance is expected as the speaker will be J. Horace McFarland, the well-known master printer, of Harrisburg, Pennsylvania. The title of Mr. McFarland's lecture is "The Printer at the Rear of the Firing Line."

An Entirely Different Pay-Roll Calculator.

Various styles of pay-roll calculators have been offered from time to time, but here is something that is entirely different. George H. Benedict, who is adept at figuring out mathematical problems, and who, to quote his own statement, is always figuring out something to make work easier, has, in his new set of wage tables, given the one who makes up the pay-roll something that will save time and take the mental drudgery out of the work.

These wage tables are based upon the 48-hour week, and include the rates from \$3 to \$50 per week. As will be seen by referring to the accompanying specimen, which is an exact reproduction of the card for \$32.50 per week, the amounts are given for every even hour from one to forty-eight in the first two columns, reading down the first and up

several occasions before they were put on the market, and those who have used them have been enthusiastic in their commendation.

Benedict's Wage Tables are published by THE INLAND PRINTER COMPANY. Price, \$2 a set.

Denver News.

An interesting controversy is now occupying attention in Denver. The Scale Committee of the Typographical Union and representatives of the Denver Newspaper Publishers' Association failed to reach an agreement on the proposed new scale after daily conferences extending over two weeks. Then the Colorado State Industrial Commission elected to take up the matter. Daily hearings have been held at the state house, and the union committee completed the setting forth of its testimony on February 20. Since then the publishers have been presenting their side. It is not expected that any further action will be taken until the commission hands down an award, which is awaited with interest.

Shirley Russell, owner of the Russell Printing Company, in South Denver, has been ordered to California with his company, which was formerly stationed at Cheyenne, Wyoming. Mr. Russell is a musician in the band of the regiment.

Clint C. Houston of the *Denver Union Labor Bulletin*, a member of the Denver Typothetæ, has been named by Governor Gunter of Colorado as a member of the Publicity Committee of the State Council of Defense. Mr. Houston will deal with all subjects pertaining to organized labor.

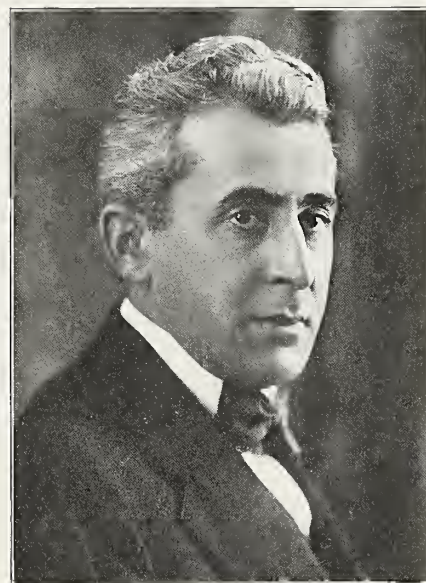
Typography at the College of the City of New York.

Arnold Levitas, who for the past six years has been devoting a great deal of time and energy in the field of industrial education, and more particularly in the education of the printer, has been appointed instructor of Typography and Proofreading at the College of the City of New York.

Many articles from the pen of Mr. Levitas have appeared in the various educational and printing magazines within the past few years, illustrating the methods and ideas in the teaching of typography and proofreading as formulated and carried out by him. His success at the Stuyvesant Trade School, where he has been successfully lecturing on printers' English, typography, proofreading, cost-finding and administration for several years, and his good work at the Mount Hope Public School in the teaching of printing and typesetting, is too well known to need any further comment. A novel feature of his work at the Mount Hope School

is the publishing of a school journal, which is written, edited, set up, printed and stitched by the boys of his classes.

Mr. Levitas has also delivered a number of lectures to the general public on "Industrial Education," "The History



Arnold Levitas.

of Printing," "The Making of a Magazine," "The Making of a Newspaper," etc.

A booklet on "Proofreading," which he has written, is to be incorporated in the "Library for Printers," now being prepared by the United Typothetæ of America.

Another booklet written by him, on "The Teaching of Printing in the Public Schools," has lately appeared, and has had quite a favorable reception all over the country — having found its way into many of the libraries and educational institutions.

A comprehensive reference work from his pen, entitled "Typography and Printers' English," lately finished, is to be published under the auspices of the College of the City of New York. This work takes up thirty-three subjects, dealing with the phases of the work which would be useful to printers, editorial workers, advertising men, and all others engaged in the technical work of the language.

Mr. Levitas was born on April 6, 1879, attended public school and high school in the city of New York. He studied law, and received the degree of LL.B. in 1910. In the same year he was also admitted to the bar of the State of New York.

He has been a member of New York Typographical Union for the past eighteen years. During the strike of 1906 he took an active interest in union affairs, and was appointed on the

Pay at \$32.50 Per Week.					
Even Hours.				Minutes.	
1	\$0.67	48	\$32.50	5	\$0.05
2	1.35	47	31.82	10	.12
3	2.03	46	31.14	15	.16
4	2.70	45	30.46	20	.22
5	3.38	44	29.79	25	.28
6	4.06	43	29.11	30	.33
7	4.73	42	28.43	35	.39
8	5.41	41	27.76	40	.45
9	6.09	40	27.08	45	.50
10	6.77	39	26.40	50	.56
11	7.44	38	25.72	55	.62
12	8.12	37	25.05	Hours Overtime	
13	8.80	36	24.37	¼	\$0.25
14	9.47	35	23.69	½	.50
15	10.15	34	23.02	¾	.75
16	10.83	33	22.34	1	1.01
17	11.51	32	21.66	2	2.03
18	12.18	31	20.98	3	3.04
19	12.86	30	20.31	4	4.06
20	13.54	29	19.63	5	5.07
21	14.21	28	18.95	6	6.09
22	14.89	27	18.28	7	7.10
23	15.57	26	17.60	8	8.12
24	16.25	25	16.92	9	9.14

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the second, while the top half of the third column gives the rate for each five minutes up to fifty-five, and the bottom half gives the amounts for overtime, based on time and one-half, from one-quarter to nine hours. Thus, the time is easily figured for any part of the week, and the pay-roll clerk is saved considerable time and effort.

The tables are arranged on small cards, printed on serviceable stock which will stand considerable handling, and are furnished packed in a neat box similar to a deck of playing-cards. These cards were thoroughly tested on

Speakers' Committee, whose work consisted in addressing meetings in the interest of the strike and the union.

Bernard Murphy Passes On.

Bernard Murphy, one of the best-known newspaper publishers in the State of Iowa, died at his home in Vinton, on Friday evening, March 1. Since 1876,

For the past forty years Mr. Murphy had been active in politics, being an ardent supporter of the Republican party. He held the office of postmaster in Vinton for several years, served as a delegate to the Blaine convention in Minneapolis, and also as presidential elector. From 1901 until 1906 he held the position of state printer.

of which he is a graduate. He took up the work when thirty-eight years of age, at a time many men would consider too late in life to diverge from a trade or profession already mastered. Being confined to a wheel-chair during his waking hours, Mr. McDonald finds considerable time for polishing up his knowledge of lettering and is finding his study profitable.

United Typothetæ of America News Notes.

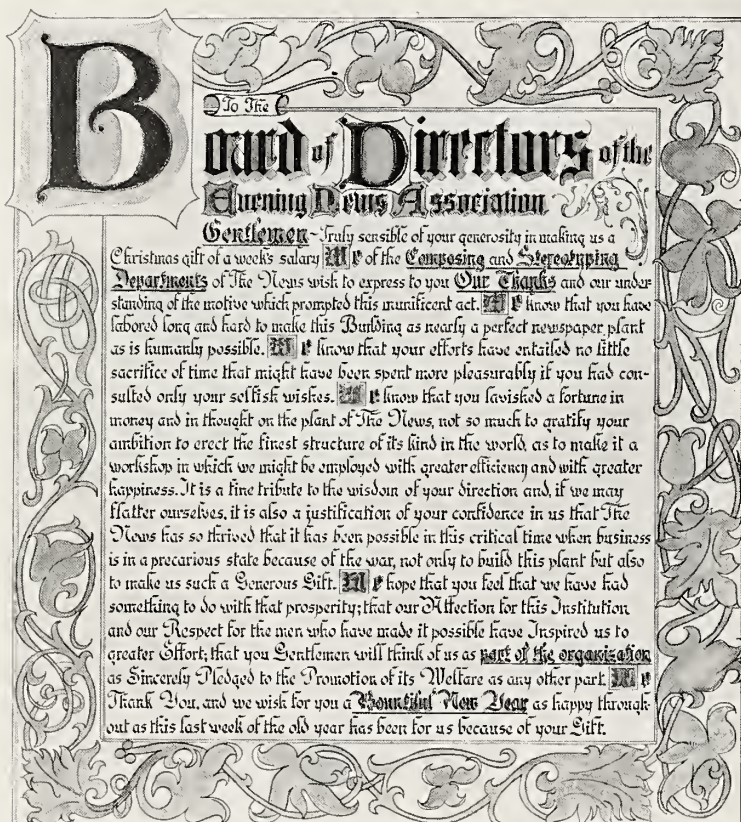
The field staff of the organization was very active during the past month, Representative Miller working in Indiana and Michigan, McLaughlin in Kansas and Oklahoma, Vance in Pennsylvania and New Jersey, and Hillinbrand in California. Printers in all sections of the country are increasing their organization activities, fully realizing that it is only through organized effort that greater success can come to the industry, and the field staff is doing splendid work in assisting these printers in the various localities.

F. W. Fillmore, chief of staff of cost accountants, who has been spending the past month on special work in Boston, is now located at Nashville, Tennessee, for a few weeks and will then proceed to Richmond, Virginia, performing accounting and cost installation work for members of the organization.

Revisions to the Standard price-list were mailed about a month ago to holders of this book, and if any printers have not received these revisions they are requested to notify national headquarters, 550 Transportation building, Chicago, Illinois, when they will be promptly furnished them.

Members of the United Typothetæ of America operating the Standard cost system are urged to send to national headquarters, as quickly as they possibly can, their statement of cost production for the year 1917. Considerable detail work is involved in recording these individual reports as each must be handled from an analytical standpoint. Members will be conferring a favor which will be greatly appreciated by the Cost Commission if they will send their cost statements at the earliest possible moment.

Within the past month many requests have been received from members for copies of the book, "Classification of Bindery Operations and Operation Numbers." This is a good treatise, showing records of bindery production and explaining a standard method of recording output which should be in operation in all the plants of members conducting binderies. This treatise will be sent to members who will coöperate in collecting these statistics of production.



Hand-Lettered and Illuminated Testimonial Presented to the
Directors of "The Detroit News."

Mr. Murphy had published the *Vinton Eagle*, purchasing an interest in the paper during that year and becoming the sole owner in 1886.

Mr. Murphy was born at Brookline, Massachusetts, on September 24, 1847, his parents moving to Wisconsin when he was ten years of age, and a few years after moving further west and locating in Iowa. He worked on farms in Iowa until June, 1867, when he secured a position with Hanford & Frost, publishers of the *Vinton Eagle*, and started to learn the printing business. After three years he went to Des Moines, and worked on the *Iowa State Register*, remaining for three years, with the exception of a short time which he spent in Denver on *The Rocky Mountain News*. In 1874, with Hanford & Rich, then publishers of the *Vinton Eagle*, he started the *Clipper* at Traer, where he continued until 1876.

Employees of "Detroit News" Present Testimonial to Directors.

An attractive adaptation of the art of hand-lettering is exemplified in a memento of appreciation presented by the employees of the mechanical departments of *The Detroit News* to the board of directors of the institution in recognition of a gift of an extra week's pay Christmas week, 1917, to each of the 400-odd employees of the organization. The script is the work of Donald Robert McDonald, of Pearl Beach, near Detroit, a printer for twenty-three years, who was forced to give up his trade two years ago when he suffered a stroke of paralysis that left him helpless from his waist down. Mr. McDonald's knowledge of lettering and his facility with a pen were gained almost entirely under the tutelage of directors of the International Typographical Union course,

The School of Printing, at Indianapolis, has recently been loaned two additional linotype machines by the Mergenthaler Linotype Company. This will greatly facilitate the teaching of machine composition at the school. William F. Fell, president of the William F. Fell Company, of Philadelphia, also president of the Typotheta of Philadelphia, presented the school with a large fire-proof safe. This gift is greatly appreciated for it fills a long-felt want. T. C. McGrew, superintendent of the school, gratefully expresses his appreciation of the favors of the Mergenthaler Company and Mr. Fell, in which he is joined by the officers of the organization.

Courses in Journalism at University of Kansas.

From L. N. Flint, of the Department of Journalism of the University of Kansas, we have received the accompanying diagrammatic presentation of the work in journalism that is being done at the university.

The numbers in parenthesis give the catalogue number of the course and the credit hours. For example, (1:3) means Course 1, giving three hours' credit. The word in a lower corner of each panel suggests the character of the practical work or research work required.

Requirements for entrance to all classes in journalism: Thirty hours of

newspaper training; 62 must be preceded by 61. Except for these restrictions, students may, when necessary, enter courses at the beginning of the second semester, each of the two semesters' work being a distinct unit.

Requirements for a "major" in journalism: Twenty to forty hours, of which at least twelve hours must be in courses not open to sophomores. Not fewer than thirty nor more than sixty hours may be elected from the group, including the major department. A "minor" may not exceed twenty-five hours. The student is advised as to his work in other departments than journalism, but no specific requirements are made.

Several courses are broader in scope and of more general cultural value than the strictly professional courses, and may be entered by students not contemplating newspaper work. Among these are 3, 4, 51, 52. In other cases than these the department should be consulted before enrolment.

Summary of credit hours: Number of hours offered for undergraduate credit, forty-four; number of hours accepted for both undergraduate and graduate credit, thirty-two; total number of hours in the department, fifty-four.

Philadelphia Navy Yard Printery Grows.

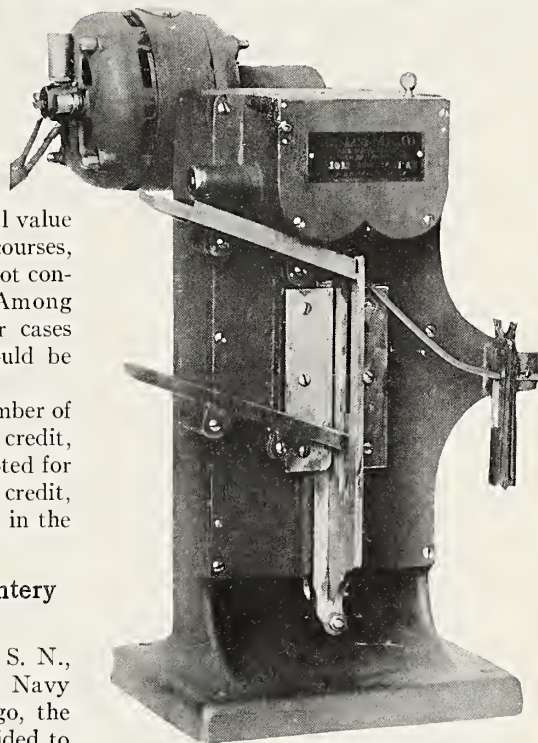
When Samuel J. Diamond, U. S. N., took charge of the Philadelphia Navy Yard print-shop about a year ago, the plant was quite small and he decided to have it reorganized. It was not many months afterward when Mr. Diamond's good work began to show. New equipment was added and general improvements were made. Today, the Navy Yard printery possesses a composing-room first class in every particular, four platen presses, each driven by its own motor, and all of the materials and supplies essential for the operation of a modern plant. Within the last month Mr. Diamond has bought considerable additional equipment for the office, and in the near future the plant will be enlarged, giving a larger amount of space for both the pressroom and the composing-room. There are fourteen men working in the plant, the majority of them members of the Naval Reserve Corps. These printers, under the direction of Mr. Diamond, are producing most of the forms and other printed matter required by the Government for the work of the Philadelphia Navy Yard.

Mr. Diamond has been in the service for the last six years. He is a practical all-around printer, having worked at the trade in the plant of the American Lithograph Company, New York, and other well-known offices.

AMONG THE SUPPLY HOUSES.

Motor-Operated Spaceband Cleaner.

The List Manufacturing Company, of Clare, Michigan, has developed a machine to clean, automatically, spacebands used with the linotype from the metal which adheres when hot. It also graphites the bands. Unless the spacebands are kept free the finished product



Motor-Operated Spaceband Cleaner.

is imperfect and the machine itself deteriorates. The machine cleans and graphites fifty spacebands a minute and is actuated by a fractional horse-power motor manufactured by the General Electric Company. These motors are standard equipment and operate on the current obtainable from an ordinary lamp socket.

New Furniture for the Composing-Room.

From the Roberts Furniture Company, 804 Sycamore street, Cincinnati, Ohio, comes the announcement of a new line of composing-room furniture that should create considerable interest among those who aim to increase the efficiency of their plants. This furniture includes a double working frame, which can be placed on top of any two type-cabinets, with the space between utilized for the storage of standing matter or sorts. The frame is tilted to the proper angle to enable the compositor to work with the greatest convenience, and gives ample working space on either side. In the center, within easy reach, is a rack con-

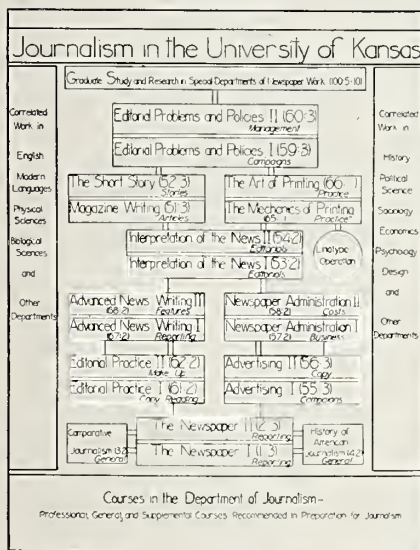


Diagram Showing Outline of Courses in Journalism at University of Kansas.

college credit, except in case of unclassified or special students with newspaper experience.

Prerequisites are as follows: Courses 2, 61, 67, 68 must be preceded by course 1 or equivalent newspaper training; 53, 54, 55, 56, 57, 58, 59, 60 must be preceded or accompanied by 1, unless the department accepts, as equivalent, previous

taining space and quad boxes, together with a lead and slug case, so that plenty of this material is right at hand at all times, thereby eliminating the necessity of moving to some other part of the room. Another arrangement of the working frame has been prepared for a single cabinet so that it can be placed against a wall. This also has the rack attached, which is designed to give space for both the smaller and larger sizes of leads, slugs and rules, together with borders.

The company is developing other pieces of furniture, the object of which is to reduce waste motion by eliminating unnecessary steps, and will gladly send descriptive literature on request.

The "Har-Kin" Furniture Mold.

A mold by which labor-saving furniture may be cast on slug-casting machines has been invented and placed on the market by two Chicago operators, Richard Kinsella and Samuel B. Harper. By the aid of this mold, 6 and 12 point solid slugs, and 18, 24, 30 and 36 point labor-saving furniture may be cast in lengths of 30 picas and then cut to even picas or nonpareils. The sales are being handled by J. L. Renshaw, whose office is at 926 Barry avenue.

"Does a Linotype Pay in a Country Office?"

This is the title of an attractive circular which is being mailed by the Mergenthaler Linotype Company and should be of special interest to country publishers. The reading-matter consists of an address on the subject, delivered by John W. Milton, publisher of the *Greentown (Ind.) Gem*, before the convention of the Indiana Associated Weeklies. On the inside are shown specimens of newspaper pages, advertisements and other work, submitted by Mr. Milton, and showing the possibilities of linotype composition. Copies may be secured by addressing any of the branch offices of the company.

"The Care and Treatment of Type-Metal."

This is the title of an interesting and instructive booklet being issued by the Syracuse Smelting Works, of Brooklyn, New York, manufacturers of the Stanley Process type metal. The matter has been compiled by experts in metallurgy, and valuable suggestions for the care of metal are given. Some of the titles are: "Type Ingredients—Their Functions and Action"; "The Effect of Continued Service"; "Saving the Waste that Occurs through Oxidation"; "The Remelting Room and Its Equipment." The company is also issuing a striking "poison" card for printers to hang near

their melting-pots. This card warns against mixing zinc with the type-metal.

Printing Machinery Company.

Tom Bateman, formerly the eastern representative of the Printing Machinery Company, and well known in printing circles throughout the country, has been appointed general sales manager of the company. He will divide his time between the New York and Chicago offices.

James T. Shuman, also well known through his former connection with the Cleveland Folding Machine Company and the John Thomson Press Company, has been appointed western representative and will make his headquarters at 552 South Clark street, Chicago.

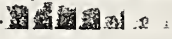
In an interview with a representative of *THE INLAND PRINTER*, Mr. Bateman stated that his company has been making remarkable progress in the sales of the Warnock diagonal block and register hook system, complete installations recently being made in several of the large Chicago plants, as well as in plants in other cities. All this is evidence of the fact that printers are working for increased efficiency to offset war conditions.

G. C. Willings, Vice-President Intertype Corporation.

The Intertype Corporation has recently announced the election of G. C. Willings as vice-president. Mr. Willings joined the organization about a year ago, and since that time has acted as assistant to the president, H. R. Swartz. He has had an extensive business experience, working his way up from rate clerk in the traffic department of the Louisville & Nashville Railroad, with which organization he started in 1903, to assistant to the vice-president, and general manager of the Gulf, Florida & Alabama Railway, in which capacity he had charge of all freight and passenger traffic and operation. His initiative and executive ability have proved of great value in the development of the Intertype Corporation.

Remington Schuyler Joins Sinclair & Valentine.

The Sinclair & Valentine Company, ink manufacturer, has announced the addition to its forces of Remington Schuyler, who will have charge of the sales promotion department. Mr. Schuyler has devoted considerable of his time to art work, studying painting and color at the St. Louis Art School, the New York Art Students' League, and also in Paris, Florence and Rome. He has made illustrations, covers and color inserts for many of the weekly and monthly magazines, written stories, originated ideas for general lithographic

advertising work for many of the leading New York advertisers, as well as preparing copy and layouts for New York advertising agencies. This experience should make him an exceptionally valuable addition to the Sinclair & Valentine forces, and we look forward with great interest to a still greater development in the publicity matter sent out by this company. 

Whitaker Paper Company Abolishes Division Names.

In line with its policy of centralizing and strengthening its service, The Whitaker Paper Company, of Cincinnati, Ohio, has announced that it will abolish all division names on the first of January next. This means that every branch will operate under the name of The Whitaker Paper Company, and that the old Bay State Paper Company division of Boston, of which F. B. Cummings is manager, as well as the long established Smith, Dixon Company division, of Baltimore, J. Evan Reese, manager, will become, in name as well as in fact, branches of The Whitaker Paper Company, of Cincinnati. In January last, the Washington branch of the company, which has been operated under the Smith, Dixon Company name, was formally taken over by the home office and has since been conducted as an independent branch, with James Mickle, one of the veterans of the paper business, as general manager. Mr. Mickle has been instrumental in securing a very large amount of government business for The Whitaker Paper Company.

In January, also, The Whitaker Paper Company, at Atlanta, Georgia, James L. Wells, manager, became the distributing agency for the S. D. Warren Standard Papers, and in February, The Whitaker Paper Company of Richmond, Virginia, Russell L. Whitaker, manager, took over the distribution of the Warren lines for that territory. The Richmond division had previously been conducted as a branch of the Baltimore division. With the taking on of the Warren Standards, however, Mr. Whitaker had taken over the management at Richmond as a full-fledged branch house, carrying an open stock and having a railroad side-track to the plant.

The Whitaker Paper Company now maintains branch houses and sales offices in its own name in the following cities:

Branch houses: Atlanta, Ga.; Baltimore, Md.; Birmingham Ala.; Boston, Mass.; Detroit, Mich.; and Richmond, Va.

Branch Offices: Chicago, Ill.; Columbus, Ohio; Dayton, Ohio; Indianapolis, Ind.; Knoxville, Tenn.; Lexington, Ky.; Louisville, Ky.; New York city; Providence, R. I.; and Washington, D. C.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 61.

APRIL, 1918.

No. 1

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing-trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; Chicago Trade Press Association; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Advertising Association of Chicago.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breains buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. Cash must accompany the order. The insertion of ads received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.

BUSINESS OPPORTUNITIES.

FOR SALE—Completely equipped printing-plant; cylinder presses: one 44 by 62, one 41 by 62, one 41 by 52, one 28 by 41, five Colt's Armory; job-presses; monotype with full equipment; Brown Togo catalogue folder; Cleveland folder; 50-inch Seybold cutter; Miller Universal saw-trimmer; two wire-stitchers; perforator, punch and complete composing-room equipment; located in building built specially for the plant; will sell plant and building, or plant alone and rent building; reasonable terms. JACOB P. LECHNER, South Bend, Indiana.

FOR SALE OR LEASE—On account of being drafted, must sacrifice at once a complete bindery with latest machinery in all branches; one ruling-machine, style 3 O; a No. 2 layboy, installed 1908; 32-inch table-shears; 24-inch job-backer; standing-press, 16 by 24—43; Ros-back perforator, 24-inch; 24-inch paper-cutter; ten finishing rolls; lettering-press; Portland punch, ten heads; Progress stitcher, 1-inch back; also a complete job-office. A. ZANETTI, Napa, Cal.

LINOTYPE OPPORTUNITY—Trade-composition plant, established nearly ten years, in live and growing city of 100,000 population; no competition in city or State; has paid, is paying and will pay; offer for sale at an attractive price the plant, business and contracts complete; or might sell control to the right man and retain a substantial interest; takes \$5,000 to handle. A 611.

FOR SALE—Small job-office, practically new; established business; located in Temple Theatre, Creston, Iowa; 8,000 population; fully equipped; must sell on account of health. J. H. OGG, Creston, Iowa.

FOR SALE—Two-machine trade plant in Salt Lake City; complete in every way; good business; sickness reason for selling; welcome investigation. P. O. BOX 326, Salt Lake City.

FOR SALE—High-grade and well-equipped printing-office at Dubois, Pa., population 18,000; will be sold cheap to a quick buyer; proprietor is going to war. A 630.

FOR SALE—Well-equipped job-printing office in Louisiana; good paying business in a city of 25,000; always crowded with a nice line of work. A 619.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; circular and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE—Secondhand Kidders: one all-size adjustable rotary press, size 43 by 56 inches, minimum sheet 26 by 34 inches, cuts anything between, prints two colors on top and one color on reverse side of the web, has traveling offset web and can do 133-line-screen half-tone printing; machine in A-1 condition, with complete equipment; immediate delivery. Also one Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour; machine in perfect condition, has never been used; possession at once. Also one Kidder 30 by 30 inch rotary press, printing two colors on the face and one color on the reverse side of the web, for electrotpe plates; will furnish delivery to suit requirements and thoroughly overhaul for fairly quick delivery. GIBBS-BROWER CO., 261 Broadway, New York city.

FOR SALE—\$5 by 50 four-roller Miehle for \$2,000; 46 by 56 Huber-Hodgman, \$2,000; 12 by 16 Seybold Duplex trimmer; 34 by 44 Brown & Carver cutters, also Seybold, Sheridan, Advance and others; two-revolution presses, 23 by 28 up to 47 by 66, all styles—drums, 17 by 21 to 33 by 48; Hall circular folder; two 4 h.-p. D. C. nearly new Crocker-Wheeler motors and controllers; many machines nearly new. Tell us your wants. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago.

FOR SALE—Secondhand Kidder roll-feed, bed and platen presses; one 8 by 12 inch one-color press, with rotary slitting attachment, cut-off and flat delivery; also one 12 by 26 inch two-color press, with slitting attachment, special parallel motion tape delivery, suitable for handling tissue-paper or cloth stock, cut-off and flat delivery, with automatic lowering table. GIBBS-BROWER CO., 261 Broadway, New York city.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only \$4.80.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

FOR SALE—Six roll-feed automatic flat-bed presses, 5 stitchers, 2 power cutters, 3 platens, Goss power mat-roller, steam-table, 10-inch shaver, beveler, D. C. motors; sale of surplus machinery at Chicago Sales Book Co., 162 N. Desplaines st., fourth floor. **WANNER MACHINERY CO.**, Sole Agents, 703 S. Dearborn st., Chicago.

FOR SALE—Optimus cylinder press No. 43, 3 rolls, prints sheet 25 by 38; Gally Universal press, 13 by 19; New York drying-rack, 20 shelves, 24 by 36; A. B. Dick circular-letter folding-machine; Globe-Wernicke sectional filing cabinet for cards or correspondence. **THE I. TRAGER CO.**, Cincinnati, Ohio.

FOR SALE—Intertype machine, Model A-No. 527; as good as new; two magazines, 1 font 8-point matrices, Old Style, with 8-point Lining Gothic, 1 font 10 point matrices, 10-point Old Style, with Antique, 1 motor and countershaft. **J. F. WALSH COMPANY**, Erie, Pa.

OWING TO CHANGES in our plant, we have for sale Babcock Optimus press No. 10, 4 form-rollers, takes sheet 38 by 50; installed new five years ago; in perfect condition; can be seen running at any time. **OXFORD LINOTYPE CO.**, Box 728, Providence, R. I.

FOR SALE—Thompson Typecaster, good condition; will sell cheap; one Challenge proof-press; two envelope-sealing machines, brand new, with motors; also a number of Gordon presses in good shape. **KUHL & BENT CO.**, 732 Sherman st., Chicago.

FOR SALE—Hoe two-revolution press, size of bed 44 by 60, four-roller, for printing or cutting and creasing; will trade in part payment. **RICHARD PRESTON**, 49A Purchase, Boston, Mass.

BOOKBINDERS' MACHINERY—Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. **JOSEPH E. SMYTH**, 638 Federal st., Chicago.

FOR SALE—New Model Eclipse combination newspaper and job folder No. 7; first-class condition and a bargain for cash. **J. F. WALSH COMPANY**, Erie, Pa.

LINOTYPE—Model No. 1, Serial No. 8011, with one magazine, liners, ejector-blades, font of matrices. **TRIBUNE PRINTING CO.**, Charleston, W. Va.

LINOTYPE—Model 5 (rebuilt from Model 3), No. 7286; molds, matrices, liners and blades. **SUNSET PUBLISHING HOUSE**, San Francisco, Cal.

LINOTYPES—Three Model 1 machines with complete equipment of molds, magazines and matrices. **NEW HAVEN UNION CO.**, New Haven, Conn.

CYLINDER PRESS FOR SALE—Whitlock Premier, practically as good as new; bed size 33 by 45. **J. F. WALSH COMPANY**, Erie, Pa.

RULING-MACHINE FOR SALE—Automatic striker, double beam, 42-inch cloth; bargain. **HAMMOND PRINTING CO.**, Fremont, Neb.

LINOTYPE—Model 2, Serial No. 706; 1 motor, 1 magazine, 8 fonts of matrices. **ARYAN THEOSOPHICAL PRESS**, Point Loma, Cal.

LINOTYPE—Model 1, Serial No. 6605; 1 magazine, 1 mold and 1 font of matrices. **METROPOLITAN PRESS**, Seattle, Wash.

FOR SALE—No. 7 Boston wire-stitcher, in splendid condition. **RICHARD PRESTON**, 49A Purchase st., Boston, Mass.

FOR SALE—One 64-inch Seybold automatic clamp trimmer, one 44-inch Seybold automatic clamp trimmer. A 576.

FOR SALE—Kirkman feeder in good condition; best offer takes it. **ROOM 33, 512 Race st., Cincinnati, Ohio.**

FOR SALE—One 14 by 22 Colt's Armory press in first-class condition. A 520.

HELP WANTED.

Bindery.

WANTED—Paper-ruler, first-class man, one with general binding experience preferred; state age, experience and former employment; \$28.00. **A. J. LAUX & CO.**, Lockport, N. Y.

WANTED—Competent ruler who can do general bindery work in medium-sized plant; state full particulars. **L. H. CURREY CO.**, 47 Baylis, Grand Rapids, Mich.

WANTED—A ruler, and also a forwarder; binding department. **THE ZIEGLER PRINTING CO.**, Butler, Pa.

Composing-Room.

WANTED—Monotype keyboard and caster combination operator; must be first-class on both; non-union shop in a city in the Central States; permanent position to the proper party. A 580.

FIRST-CLASS JOB COMPOSITOR for working foreman in modern, up-to-date job-office; must be original and progressive, capable of taking charge of the mechanical department and handling help in an efficient manner; union, married man, between 30 and 40 preferred; best of working conditions; would like to hear from any clean-cut, energetic printer, capable of producing the best results, who will take an interest in his work and the business of the office; foreman scale to start with and increase as ability and results warrant; state experience, present salary and reference in first letter. Replies strictly confidential. A 628.

Engravers.

WANTED—A printer who can print half-tone and line work and do stripping; a good steady position; also a half-tone finisher and a router. A 612.

WANTED—All-around photoengraver to take charge of small engraving plant. For particulars address **KABLE BROS. CO.**, Mount Morris, Ill.

Managers and Superintendents.

LEADING southwestern morning paper wants stereo foreman, also pressroom foreman; must be healthy, of sterling character and habits, and willing to honestly serve employer. Write fully, stating experience, salary wanted, and when you can come. All replies held strictly confidential. A 618.

Miscellaneous.

WANTED—Corporation owning two prosperous plants in small towns, doing publication and catalogue work, desires high-class working foreman or superintendent to take charge of one plant; also cost clerk, operator-machinist, ad man, feeders; want to build up permanent, satisfied organization; will start at fair wages and give right people opportunity to secure interest without ready money. Write fully as to ability and expectations. **THE VAN TRUMP COMPANY**, Rochester, Ind.

Organization and Cost Men.

WANTED—Men who have a general, all-around knowledge of the printing business, with sales experience, are offered most attractive employment as district organizers; also accountants to install the Standard Cost-Finding System. **UNITED TYPOTHETÆ OF AMERICA**, 608 S. Dearborn st., Chicago.

Pressroom.

ATTENTION—POSITION IS OPEN FOR A FIRST-CLASS CYLINDER PRESSMAN CAPABLE OF TAKING CHARGE OF A SMALL PRESSROOM; WANT HIM TO TAKE SMALL INTEREST IN A PROFITABLE BUSINESS TO INSURE HIS CO-OPERATION FOR HIS AND OUR BEST INTERESTS. A 480.

PRESSROOM FOREMAN WANTED—Must be experienced and progressive, with executive ability; capable of producing high-grade bookwork on flat-bed and rotary presses in a large plant; good working conditions; must be a Christian Scientist. A 610.

Salesmen.

WANTED—Two high-grade salesmen; only producers need apply; we want men who can deliver the goods; those with experience in southern territory preferred; good opportunity to right men. Address Sales Manager, **BLOSSER-WILLIAMS CO.**, 63 N. Pryor st., Atlanta, Ga.

WANTED—Printing salesman; one who can create, lay out, write and get the business; art, engraving, printing and binding departments to back you up; salary commensurate with your ability; no order takers. **BROCK-HAFFNER PRESS CO.**, Denver, Colo.

WANTED—A bright and energetic man to act as salesman for a photoengraving establishment in a large, thriving and growing city; salary and commission basis; if satisfactory to both parties, an interest may be secured. A 626.

WANTED—Competent, experienced, practical combination printing and stationery salesman; one who is a live wire; good position. **WESTERN BANK SUPPLY CO.**, Oklahoma City, Okla.

Miscellaneous.

DON'T BUY THAT COMPOSING-MACHINE until you have investigated our **WORDS-O-TYPE** or **LOGOTYPE** system. **EMPIRE TYPE FOUNDRY**, Buffalo, N. Y. "The logotypes sent us were received and we do not see how we ever got along without them. They are the greatest labor-saving device we have found yet for the hand-set paper."—**Lewis Printing Co.**, Williston, Fla.

SITUATIONS WANTED.

Bindery.

BINDERY FOREMAN—By practical, all-around bookbinder, acquainted with all kinds of work—pamphlet, ruling, blank-book, loose-leaf, leather and cloth work; references exchanged. A 629.

PROCESS WORK —and Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72, Post-free. Specimen Copy, Post-free, \$0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A.W. PENROSE & Co., Ltd.**, 109 Farringdon Road, LONDON, E.C.

BINDERY FOREMAN, 29 years' experience, good executive, familiar with blank-book, loose-leaf, edition, pamphlet, commercial and job work, wants position. A 410.

BINDERY FOREMAN desires to make a change; 11 years in my present position; am practical in all branches; can get production when others fail. A 615.

SITUATION WANTED—Bookbinder, skilled in forwarding, finishing and ruling, wants position in city of 40,000 or larger. A 625.

Composing-Room.

HIGH-CLASS COMPOSITOR, who is now employed in Chicago (getting over the scale), desires to make a change; am an A-1 man; union; young, sober, reliable and competent; would like to locate in some good Pacific coast city. A 621.

LINOTYPE OPERATOR (German, English, French), who lost position on account of stock being sold to more fortunate operator, wishes position; references given. A 441.

Estimator.

ESTIMATOR—Thoroughly practical man, with much experience in the various departments, is seeking new connection with firm offering substantial future; familiar with the Standard Cost System. A 623.

Managers and Superintendents.

MR. MANAGER—Are you looking for brains and efficiency to superintend or foremanize your print-shop? I am just over the draft age, and employed; for good reasons I want to change; I would like to tell you something about myself, and why I think you need me; let's talk it over; union. A 617.

SUPERINTENDENT, thoroughly capable and experienced, now employed, desires a change; capable of assuming full responsibility of mechanical end, and showing results; Central West preferred; good on layout and estimating. A 624.

COMPETENT, all-around news, book and job man desires position as superintendent or manager of medium-sized plant; married; temperate; not afraid of work; State of Maine product; out for advancement; A-1 references. A 613.

Pressroom.

SITUATION WANTED—Up-to-the-minute cylinder pressman, capable of handling most difficult runs, fully experienced in best shops, reliable, character and habits unimpeachable, desires to locate in city 40,000 to 50,000; what can you offer? Write in confidence to A 614.

CYLINDER PRESSMAN, all-around, desires change; location preferred: New England States or eastern part of York State; experienced on half-tone and color printing; understand automatic feeder. A 622.

PRESSROOM FOREMAN desires to make a change; at present have charge of pressroom doing the best grade of half-tone and color work. A 427.

SITUATION WANTED as pressroom foreman; have had experience in all classes of work; can furnish references; A 627.

Salesman.

PRINTING MACHINERY SALESMAN, with wide acquaintance in Wisconsin, Minnesota, Nebraska, Colorado, Kansas, Missouri, Iowa and Illinois, wants a job in similar capacity with a live, progressive company. A 620.

TYPE.

WOOD TYPE FOR SALE—Cheltenham Bold and Cheltenham Condensed, in 4, 6, 8, 10, 12 line 4 A caps and 4 a lower-case and figures; two series Gothic Condensed and Medium, from 6 to 36 line; caps and figures; most of the fonts are new, of some only a few letters have been used; will sell at half price. Write for proof-sheet. F. GERHARDT, 302 McDougal st., Brooklyn, N. Y.

WANTED TO PURCHASE.

GOLDING JOBBERS—We can use several Golding jobbers if in first-class condition. Give full details, price, etc., in first letter. KALAMAZOO LOOSE LEAF BINDER CO., Kalamazoo, Mich.

WANTED—Secondhand Kidder or New Era roll-feed, bed and platen presses, of any size or type, with or without special attachments. GIBBS-BROWER CO., 261 Broadway, New York city.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself—the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout"—new design each month. Write today for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Advertising for Printers.

BLOTTERS, Folders, Mail-Cards, Booklets, House-Organs—We furnish two-color cuts and copy monthly. You do the printing and own the cuts for your town. Small cost, profitable returns. Write for samples and prices. **ARMSTRONG ADVERTISING SERVICE**, Des Moines.

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1918; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L.—See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O. COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER—Electric-welded, silver-gloss steel chases, guaranteed forever. See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE—Steel chases for all printing purposes. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmont av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPERPLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron bldg., New York city; 1101 Locust st., St. Louis, Mo.; 12 East Second st., Cincinnati, Ohio.

Counting-Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE—See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER—See Typefounders.

Electrotypers' and Stereotypers' Machinery.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R. & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSSING BOARD—Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for \$1, postpaid. **THE INLAND PRINTER COMPANY**, Chicago.

Embossing-Dies and Stamping-Dies.

CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job-press; prices, \$40 to \$90.

Ink-Fountain.

THE NEW CENTURY ink-fountain, for sale by all dealers in type and printer's supplies. **WAGNER MFG. CO.**, Scranton, Pa.

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROTHERS & SPINDLER—See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering-Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE—See Typefounders.

R.R.B. PADDING GLUE

*For Strength, Flexibility, Whiteness
and General Satisfaction.*

ROBERT R. BURRAGE
83 Gold Street NEW YORK

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown and Carver and Ontario.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Perforators.

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating-machines of all kinds, styles and sizes.

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPERPLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron bldg., New York city; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R. & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Printers' Rollers and Roller-Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12 st. and Powers av., Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase st., cor High, Boston, Mass. Established 1850.

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders.

Printers' Supplies.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Printing Machinery, Secondhand.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Punching-Machines.

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching-machines for round, open or special shaped holes.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Rebuilt Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

Roughing-Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also easy engraving method costing only \$3 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard. ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job-press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Atlanta, 24 S. Forsyth st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Winnipeg, Can., 175 McDermot av.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE. Type, borders, brass rule, printing machinery and printers' supplies. Address our nearest house. Philadelphia, 9th and Spruce sts.; New York, Lafayette and Howard sts.; Chicago, 1108 South Wabash av.; San Francisco, 762-766 Mission st.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

LET US estimate on your type requirements. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

Wire-Stitchers.

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, $\frac{1}{4}$ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Quality-Service
DESIGNS - PHOTO-ENGRAVINGS
in ONE or MORE COLORS
For CATALOGUES, ADVERTISEMENTS or any other purpose.
GATCHEL & MANNING
SIXTH AND CHESTNUT STREETS
H. A. GATCHEL, President PHILADELPHIA C. A. STINSON, Vice President

The "New Era" Multi-Process Press

Fastest Flat Bed and Platen Press on the Market

Can be assembled to print in any number of colors on one or both sides of stock. Uses type or flat plates. Automatic Roll Feed. Great variety of operations. Once through the press completes job. Ask us to-day for literature and samples.

Built by THE REGINA COMPANY

217 Marbridge Building, 47 West 34th Street, New York City

INDIAN BRAND Gummed PAPER

A Point

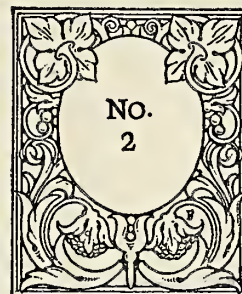
that experience drives home to you is that you can't afford to experiment with ordinary, unknown gummed stocks. But with *Nashua Indian Brand Gummed Paper* you are sure of the result before you start the job. Non-curling, perfectly finished, carefully gummed, "Indian Brand" slides through your press without a hitch, registering brilliant impressions in any number of inks. "Indian Brand" satisfies your customer and you too. (Free samples for experiment sent at your request. Write us at once.)

NASHUA GUMMED & COATED PAPER CO.
NASHUA, NEW HAMPSHIRE

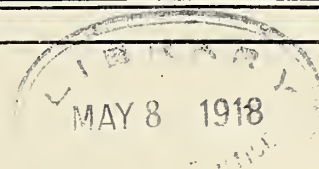


The INLAND PRINTER

*The Leading Trade Journal of the World
in the Printing and Allied Industries*



MAY, 1918



A LONG-LOVED FRIEND FOUND WANTING

By MARTIN HEIR



LONG, long ago, some one with a fondness for mathematics and an aptness for the proper proportion of things made the interesting discovery that the average word will appear a definite number of times in a square inch of printed matter, according to the size of type used in its production. To the ordinary every-day man of the time this discovery must have seemed puny and insignificant. Ordinary people are not concerned with such things as a rule; but with printers and publishers it was a much different story. They are merchants and manufacturers whose daily bread and success in life is dependent upon the printed word. It is, so to speak, their stock in trade which must be card-indexed, catalogued or inventoried according to the exigencies at hand. To them, therefore, the new arrival proved to be a long-awaited friend, both willing and anxious to lend a helping hand where help was most needed, and they thoroughly appreciated the help and showered blessings if not riches upon the discoverer.

But the times change, and so do we printers. That is, things happen in such rapid succession nowadays that what we consider of value today

may be worthless tomorrow; what we consider a fact today may be called a lie tomorrow, and what we are depending on today may prove deceiving tomorrow. The first factor toward our friend's undoing was the habit of each new generation to look askance at what former generations' revered — to substitute styles and fashions of their own make for those in vogue in grandfather's time.

Two or three decades ago every producer of original composition thought it necessary to the preservation of his reputation to use long and heavy words that no one could understand or get the meaning of without the help of a bulky dictionary. Of late they have changed quite considerably in this respect. Nowadays if they want to see their name and product in print they must use words of the simplest construction, preferably words of one or two syllables if such words can express the thought clearly and definitely — in short, words that everybody can understand. This change originated with the reading public who, in their gallop through life, have no time to waste on unnecessary frills if they are not to be left at the post — and it has brought with it such a saving in space that it is quite safe to make the assertion that the average word of today is not more than nine-tenths as long as

the word of yesteryear, and that, therefore, a square inch now will hold one-tenth more words than it did twenty or more years ago. It may be regrettable, but it is a fact nevertheless, a fact to be reckoned with in estimating copy for the printer. Many a costly mistake has been made because this fact was overlooked. When a printer receives his copy from a customer it is generally understood that it is to fill a certain space in a certain type face and body. If the method used in arriving at the space agreed upon is at fault it must of necessity follow that the finished product in the form of composition will be unsatisfactory. For a few square inches it will not matter, of course; but when it comes to cases where either considerable space is necessary, or where every least little bit of space must be filled to capacity, as in mail-order catalogues, it becomes a matter of considerable importance.

The most crushing blow to our long-loved friend, however, came with the advent of the typesetting machine. While the old comp., in the days before the World's Fair, was plugging away at his case producing from six to eight thousand ems of composition a day, correct spacing between words was considered a proof of his ability as a journeyman printer. Two to three points, and even less, if the case demanded, was considered sufficient; the rule in the better class of book and job offices at the time was, in case of necessity, rather to decrease than increase this space. The typesetting machines, on the other hand, for spacing purposes depend on a so-called "band" consisting of a sleeve and a slide of a thickness that makes it impossible for even the most careful operator to reduce this spacing to less than three points, while the constant call for speed and increased output has relegated the demand for correct spacing to the scrap-heap. In the ordinary literature of the day it is not uncommon to see spacing between words of six to eight points. Add to this the evident desire of the type-founders and the machine makers to outdo each other in the production of new type-faces of varying "fatness," and it may readily be guessed that the claim of a certain number of

words to the square inch of composition is as antiquated and outlawed as German autocracy.

Let us, therefore, get down to cases and see what actual tests or experiments have proved — not merely to wreck and ruin what others have built up by laborious and tedious struggles, but with the intention of establishing a standard that can be depended on for service when needed and in all kinds of weather.

The American Type Founders Company, when they sent their last specimen book to the trade, probably were actuated by the noble desire to have every printer of the country know the Declaration of Independence by heart, for they devote nearly a hundred pages of this colossal panorama of type-faces to the presentation of this worthy document, serving it to their readers in every type face and body at their disposal worthy of such a task. This kind of generosity on their part, however, brings to our desk, so to speak, material for comparison in the discussion at hand which it otherwise would have been impossible to obtain. Let me cite a few examples: Looking over their ample and classy layout we find that four square inches of one of the most recent additions to the type family, the six-point Bodoni Book, contain 218 words of our declaration of independence from European tyranny, beginning at the very top. This is 54.5 words to the square inch. The same amount of composition set in six-point Scotch Roman contains only the first 184 words, or 46 words to the square inch, while the Wayside and the Century Expanded allow 186 words in these same four inches of composition. These are identically the same words, mind you, so there is no room for objection on this score. Measured according to the printer's measurements the Bodoni Book, as mentioned above — that is, the space it occupies — contains 572 six-point ems, or 2.6 ems to the word. Set on the machine in six-point Century Expanded the same 218 words measured 800 ems, or 3.67 ems to the word, although the operator spaced his lines as closely as possible.

Three hundred and eighteen words of the same Declaration of Independence, set in Norwood Roman, measure 858 eight-point ems, or

2.7 ems to the word. Set on the machine in eight-point Old Style No. 5 the same words measure 998 ems, or 3.14 ems to the word.

Leaving the American specimen book and the Declaration of Independence for more current literature, we find a dispatch from Berlin to the Associated Press of 1,053 words with the words "counter-measures," "mistreatment" and "government" repeated three or more times. These 1,053 words measured, as set in ordinary newspaper six-point machine composition, 3,865 ems, or 3.67 ems to the word. Set in Norwood Roman the dispatch measured 2,843 six-point ems, or 2.7 ems to the word.

An article of 337 words in the *American Magazine*, set in eight-point Cambridge, measured 768 ems, or 2.28 ems to the word. The same words set in linotype Century Expanded measured 1,031 eight-point ems, or 3 ems to the word.

Five pages of the "History of Science," by Henry Smith Williams, where every word was counted, show 2.7 ems to the word; the same number of pages in "The Winning of Barbara Worth" show 2.86 ems to the word, while a like number of pages in "The Human Figure," by John H. Vanderpoel, show 3 ems to the word, each of these three books being set in the same type-body.

While these experiments were carried on with the intention of proving my point, I have tried to be as fair as possible. The selections made for these experiments, therefore, were of the most varied sort and must be said to represent fairly all classes of literature of the day.

Applied to the every-day problems of the printer, the conclusions to be drawn have a far-reaching effect. Suppose a customer has a story of 10,000 words that he wants printed, and he asks you to estimate the probable cost, the composition to be set in ten-point. Looking over your information sheets you find that a square inch of solid ten-point composition will hold twenty-one words, thus finding that the 10,000 words in question will fill a space of 476 square inches, and on this figure you base your estimate of composition, stock, presswork, ink and binding. To shorten the argument, let

us say that you agree on a price of 3 cents a square inch for the linotype composition. You make a careful layout and bring the copy to the man in charge with the necessary instructions as to length and width of the type-pages. As the copy contains quite a number of sub-heads, you and your man Friday decide to set it in old-style for the primary and Cheltenham Bold for the secondary letter. You feel content and satisfied that everything is as it should be — until you receive the proofs for your O. K. to the makeup. Then your eyes are opened to the fact that in your estimating you have neglected to take into consideration a very important factor, namely, the "overfatness" or "overwidth" of the type you selected because of the necessity of putting a fat job type together with the body type on the mat, which has caused an increase of nearly twenty per cent in the bulk of your composition. You find yourself in bad, not only on the composition, but you will also have to add twenty per cent cost to all the other items necessary in the production of the work.

Now suppose that your customer is contemplating the issue of a four-page circular with type-pages 6 by 9 inches, to be set on the machine in eight-point Scotch Roman, and that he comes to you for your advice about the copy necessary to fill the space. By again consulting your information sheet you find that thirty-two words are supposed to fill a square inch with solid eight-point composition, and by solving a simple problem in multiplication you find that 6,912 words will be necessary to fill the required space, minus the space for display or headings. This information you promptly convey to your customer and he hastens away to make up the copy. But what are you going to do when, a day or two later, you discover that, corrected on the galley, the composition has thirteen per cent more bulk than you estimated? Are you going to tell your customer that you had made a bad blunder, and that either the composition must be cut or more space allowed? It is quite certain that it would be the last time he would have confidence in your ability as a printer or as an estimator of printing.

In *THE INLAND PRINTER* for September, 1917, I volunteered the assertion that the amount of space typewritten copy will fill in cold type can be determined by certain coefficients which show the relation of the type in question to the typewriter space. This assertion I limited by excluding all "overwide" or "overfat" type-faces. The reason for this exclusion has been amply stated above. I am now ready to remove this limitation — to remove it by grouping the different type-faces according to their filling qualities and by giving each group a coefficient that will state the relation of the typewritten copy to each member of such groups.

But before I do this I again wish to call attention to the disturbing element in these calculations — the linotype operator. He has it in his power to undo the most carefully laid plans in this respect because of the wedge-shaped justifiers I have mentioned. In ordinary composition, 16 or more ems wide for six and eight point and 20 ems wide for ten-point, all that is required of him is to set his lines four-fifths full; the machine will justify the lines to their full widths — that is, if he is allowed to do so; but the better class of printing-offices now demand tight spacing, which is evidenced by nearly all of the high-grade periodicals now on the market. The machine is perfectly able to take care of this feature without overtaxing the ability of the operators. All of my calculations, therefore, are based on an average spacing that will be accepted in any high-grade office, and they are as nearly correct as it is possible to make anything based on as flexible a proposition as typewritten copy.

Group 1.—Bodoni, Bodoni Book, Roman No. 599, Caslon Old Style No. 540, Cheltenham condensed and Cheltenham Bold extra condensed.

Coefficients: ten-point, .66; eight-point, .71; six-point, .73.

Group 2.—Roman No. 590; Recut Caslon and Old Style No. 552.

Coefficients: ten-point, .74; eight-point, .80; six-point, .82.

Group 3.—All foundry type of a medium width; linotype Original Old Style with italics;

Old Style No. 3 with italics; Cambridge, Caslon, Cheltenham with italics; Roman No. 12 with Gothic; DeVinne with italics and all other machine old styles and romans of a medium width body.

Coefficients: ten-point, .79; eight-point, .86; six-point, .88.

Group 4.—All linotype faces not included in Group 3 or 5.

Coefficients: ten-point, .85; eight-point, .92; six-point, .96.

Group 5.—Linotype Roman No. 2 with italics, Antique, Clarendon, Title, Boldface and Gothic; No. 8 with Boldface; No. 1 with Boldface and Title; No. 8; No. 16 with italics and Century Bold; No. 28 with italics.

Coefficients: ten-point, .93; eight-point, 1; six-point, 1.05.

Measure your typewritten copy with a line-gage; be sure that you cover the longest line. Then multiply this by the number of lines to the sheet and then by the coefficient corresponding to the type body and face you wish to use for the work.

Well, you say, this is very important and looks good on paper, but can it be proved when put to a practical test? Let's see.

A page of solid six-point, 26 by 44 pica ems, contains 4,576 six-point ems.

Set in six-point Bodoni Book and typewritten on any one of the standard typewriters using twelve-point type, the copy will measure 6,290 pica ems; multiplied by .73, the six-point coefficient of Group 1, you will find a copy value of 4,592 ems.

A page of ten-point, 26 by 49 pica ems, contains 1,834 ems.

The typewritten copy necessary to fill this page with ten-point Recut Caslon measures 2,492 pica ems; multiplied by the ten-point coefficient of Group 2, the copy value is found to equal 1,842 ems.

Take a piece of typewritten copy of any length, but with lines averaging 40 pica ems in width; have it set on the linotype in any eight-point type belonging to Group 4 and you will find the lines will average 24 pica ems in width of composition. $40 \times .92 = 36.8$.

$24 \times 1.5 = 36$. You can do the same thing with any other type you have on your machines and you will find that the relation between the copy and the actual composition is as stated by the respective coefficients.

I again wish to call attention to the value of the use of this method when called upon to fit copy to space. It is the most important of all the operations here involved. More money is squandered on unnecessary and time-wasting author's corrections than on any other faulty operation in the printing-office. Either too

much or too little copy to fill the space is submitted and paragraph after paragraph must be reset or eliminated, delaying the work and causing friction and ill feeling between the printer and his customer. One of the mail-order catalogues recently finished carried an excess charge for author's corrections of more than one-third of the cost of composition. When the copy is correctly figured before it is brought to the machine or the hand compositor and edited accordingly, there should be no need whatever of this excess cost.

COST OF BINDERY OPERATIONS—SLOTTED-HOLE PUNCHING

No. 5.—By R. T. PORTE



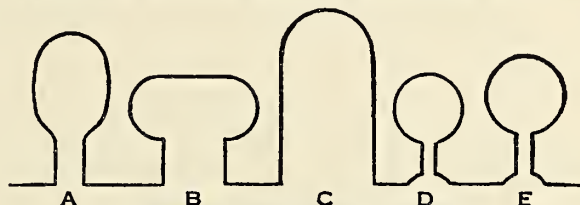
THE secret of the success of loose-leaf systems is in the punching of slotted or key holes in sheets of paper. They consist of round holes punched a certain distance from the edge of the paper with a slot cut from the hole to the edge of the paper. By cutting the holes in this manner the sheets may be put on the posts without removing one part of the binder and slipping them over the posts which hold them together and in line. Before discovering this method, and proving that the sheets can be held strongly by this method, it was impossible to make much progress in loose-leaf systems. The first sheets were punched with round holes, and the slot was then cut in with a sharp tool, a few sheets at a time. This method is still used where odd-sized holes are wanted.

The two most commonly used sizes of holes are 5-16 and 3-8 inches (see styles "D" and "E"). With a set of punch-heads of these two sizes, the binder or printer can punch sheets for nearly every binder made.

There are a few binders made that require peculiar punching, where the hole is not round,

but oblong, flat on top, and "thumb hole" (see styles "A," "B" and "C"). These should always be charged for extra, but as a matter of cost there is no difference, unless the investment in punches and their little use is taken into account.

The trade binder must have a big assortment of punches, and his costs of punching will cover



Styles of Slotted-Hole Punching

With these five punches, and an assortment of round-hole punches, practically every kind of punching that the average shop will be called upon to do can be taken care of. The first two styles are used principally for index cards.

an investment much larger than the small bindery or printing-office. The larger use he has for these punches will offset the cost of the extra equipment.

There are many machines on the market to use the punches, from small machines, operated by hand, capable of punching but a few sheets at a time, to machines operated by power. In many instances the same machines that do round-hole punching can also be used for slotted-hole punching, with the use of the proper punch members or heads.

NOTE.—This is the fifth of a series of twelve articles, with tables, on the cost of bindery work. Copyright, 1918, by R. T. Porte.

The most commonly used punch is operated either by foot or power, and will accommodate several punch-heads. These machines are not very expensive, although the investment will be considerable if there are many different punch-heads in the equipment.

The average equipment for slotted-hole punching is two punch-heads of each size. Thus, when four holes of the same size are punched in a sheet, the sheets are put through the machine twice, but without very much extra handling, as the sheets are simply turned the second time, and all four holes punched with practically one handling.

Where only two punch-heads are in the equipment, the scales for three holes are too low, as the sheets will have to go through the machine twice, and would take double the cost of two holes. Sheets with three holes are very rarely used now, and those who are frequently called upon to furnish such sheets usually have three or more heads, and in that case the scales for three holes will apply.

For six holes, the scales cover the use of three punch-heads, the sheets being handled in much the same manner as for four holes described above. Where there are only two punch-heads in use, the cost will be three times that for two holes.

For eight holes, the above applies, only with four punch-heads instead of two or three. With only two punch-heads, about four times the price of two holes would be the cost.

The majority of sheets call for four holes, although in some cases six and eight holes are used.

With the use of loose-leaf statements for billing machines, round holes have become necessary in addition to slotted holes, and unless the binder or printer can put all the punch-heads in the machine at the same time, the cost of punching will have to be figured as two separate jobs, using both the round-hole and slotted-hole scales. In many cases there are three kinds of holes in the same sheets, and without special equipment three scales must be used to figure the cost. Many of these freak sheets are going out, as the cost has been too

high, and those using fewer holes are being used more.

It is not possible to use the same scales for round-hole and slotted-hole punching, as the cost of setting the punch-heads for slotted-hole

Sheets.	Grade 1					Grade 2				
	*2	3	4	6	8	*2	3	4	6	8
250	.50	.65	.70	.95	1.10	.60	.70	.90	1.10	1.50
500	.55	.70	.80	1.15	1.35	.65	.80	1.10	1.35	1.75
1m	.60	.75	.90	1.35	1.60	.70	.90	1.20	1.60	2.00
2m	.70	.90	1.05	1.55	1.85	.85	1.05	1.35	1.85	2.25
3m	.80	1.05	1.20	1.75	2.10	1.00	1.20	1.50	2.10	2.50
4m	.90	1.20	1.35	1.95	2.30	1.10	1.35	1.65	2.30	2.75
5m	1.00	1.30	1.50	2.15	2.50	1.20	1.45	1.80	2.50	3.00
6m	1.10	1.40	1.60	2.30	2.70	1.30	1.55	1.95	2.70	3.25
7m	1.20	1.50	1.70	2.45	2.90	1.40	1.65	2.10	2.90	3.50
8m	1.30	1.60	1.80	2.60	3.10	1.50	1.75	2.20	3.10	3.75
9m	1.40	1.70	1.90	2.75	3.30	1.60	1.85	2.30	3.30	4.00
10m	1.50	1.80	2.00	2.85	3.50	1.70	1.95	2.40	3.50	4.25
15m	2.15	2.60	2.95	4.10	4.90	2.40	2.80	3.50	4.90	6.10
20m	2.80	3.40	3.90	5.30	6.30	3.10	3.65	4.60	6.30	7.95
25m	3.45	4.20	4.85	6.50	7.70	3.80	4.50	5.70	7.70	9.80
30m	4.10	5.00	5.80	7.70	9.10	4.50	5.30	6.80	9.10	11.65
35m	4.70	5.75	6.75	8.90	10.50	5.20	6.10	7.85	10.50	13.40
40m	5.30	6.50	7.70	10.10	11.90	5.90	6.90	8.90	11.90	15.25
45m	5.90	7.25	8.60	11.30	13.20	6.60	7.70	9.95	13.20	17.10
50m	6.50	8.00	9.50	12.50	14.50	7.30	8.50	11.00	14.50	18.95
75m	9.50	11.75	13.75	18.25	21.25	10.80	12.50	15.50	21.25	27.90
100m	12.50	15.50	18.00	24.00	28.00	14.00	16.50	20.00	28.00	36.00

TABLE NO. 17 — Cost of Slotted-Hole Punching.

Sheets $8\frac{1}{2}$ by 11, $9\frac{1}{4}$ by 12, $8\frac{3}{4}$ by 14, or less. Grade 1 — Light weight papers, Substance No. 24 or less. Grade 2 — Ledger weight papers, Substance No. 40 or less.

*Numbers indicate holes to the sheet.

punching is much greater than for round-hole, and fewer sheets can be put through the machine at the same time. Also, the work has to be more carefully done to secure perfect alignment of the sheets.

Punching is usually the last process on the production of a job of loose-leaf sheets, and if not carefully done, the entire job will be spoiled, and that means a big loss.

The scales are figured to cover the cost of careful, accurate work on the average well-built punch, and not hurried, sloppy, careless work, which might be done at a lower figure.

Small Sheets.

Ordinary ledger sheets are about $9\frac{1}{2}$ by 12 inches. This size has been adopted by the Stationers' Association as the general stock ledger size, and hence is used the most. Table No. 17 covers this size of sheet and the other quarter-sheet sizes. A large proportion of the loose-leaf sheets that are now in use come in these sizes.

Two grades of paper are given in the scales, Grade No. 1, covering the lighter weights of paper, and Grade No. 2 covering all ledger

weights over Substance No. 24. Only index cards are used in heavy stock or cardboard, and these are covered in another table.

The tables cover a charge for setting the machine in every instance, and the lowest price should be used as a minimum cost, as the cost of setting the machine is usually more than the cost of the actual punching, except in the larger quantities.

Like all the scales that will be presented in this series, this one was carefully checked and compared with many records of costs and price-lists gotten out in various parts of the country, and is believed to be a fair average of cost.

Medium-Sized Sheets.

Probably more half-size sheets of folio, royal or double cap, or a trifle smaller, are used than any other sizes for loose-leaf purposes, especially for special ruled sheets. Sheets of these sizes are covered by Table No. 18, and for two grades of paper.

These sizes cost slightly more to punch than the smaller sizes, because the sheets are harder to handle, and this results in slower punching.

Sheets.	Grade 1					Grade 2				
	*2	3	4	6	8	*2	3	4	6	8
250	.60	.70	.90	1.10	1.50	.65	.75	.95	1.25	1.75
500	.65	.80	1.10	1.35	1.75	.70	.85	1.15	1.50	2.05
1m	.70	.90	1.20	1.60	2.00	.75	.95	1.35	1.75	2.30
2m	.85	1.05	1.35	1.85	2.25	.90	1.10	1.55	2.00	2.60
3m	1.00	1.20	1.50	2.10	2.50	1.05	1.25	1.75	2.25	2.90
4m	1.10	1.35	1.65	2.30	2.75	1.20	1.40	1.95	2.50	3.20
5m	1.20	1.45	1.80	2.50	3.00	1.30	1.55	2.15	2.75	3.50
6m	1.30	1.55	1.95	2.70	3.25	1.40	1.65	2.30	2.95	3.75
7m	1.40	1.65	2.10	2.90	3.50	1.50	1.75	2.45	3.15	4.00
8m	1.50	1.75	2.20	3.10	3.75	1.60	1.85	2.60	3.35	4.25
9m	1.60	1.85	2.30	3.30	4.00	1.70	1.95	2.75	3.55	4.50
10m	1.70	1.95	2.40	3.50	4.25	1.80	2.05	2.85	3.75	4.75
15m	2.40	2.80	3.50	4.90	5.95	2.60	3.00	4.10	5.40	6.80
20m	3.10	3.45	4.60	6.30	7.65	3.40	3.95	5.30	7.00	8.85
25m	3.80	4.50	5.70	7.70	9.35	4.20	4.90	6.50	8.60	10.90
30m	4.50	5.30	6.80	9.10	11.05	5.00	5.85	7.70	10.20	12.95
35m	5.20	6.10	7.85	10.50	12.75	5.75	6.80	8.90	11.80	15.00
40m	5.90	6.90	8.90	11.90	14.45	6.50	7.75	10.10	13.40	17.00
45m	6.60	7.70	9.95	13.20	16.10	7.25	8.65	11.30	15.00	19.00
50m	7.30	8.50	11.00	14.50	17.75	8.00	9.50	12.50	16.60	21.00
75m	10.80	12.50	15.50	21.25	26.25	11.75	13.75	18.25	24.50	30.50
100m	14.00	16.50	20.00	23.00	34.00	15.50	18.00	24.00	32.00	40.00

TABLE NO. 18 — Cost of Slotted-Hole Punching.
Sheets 11 by 17, 14 by 17, 12 by 19, or less. Grade 1 — Light weight papers, Substance No. 24 or less. Grade 2 — Ledger weight papers, Substance No. 40 or less.

*Numbers indicate holes to the sheet.

Especially is this true where more than two holes are punched in the sheet.

These scales, also, have been carefully checked and compared with records of cost and price-lists, and are believed to be a fair average of cost.

Large Sheets.

For full-sized sheets, or those larger than the half sizes, it has been found that the cost of slotted-hole punching was somewhat higher, and this made necessary Table No. 19. It has

Sheets.	Grade 1					Grade 2				
	*2	3	4	6	8	*2	3	4	6	8
250	.65	.75	.95	1.25	1.75	.70	.90	1.10	1.50	2.00
500	.70	.85	1.15	1.50	2.05	.80	1.10	1.35	1.75	2.30
1m	.75	.95	1.35	1.75	2.30	.90	1.20	1.60	2.00	2.60
2m	.90	1.10	1.55	2.00	2.60	1.05	1.35	1.85	2.25	2.95
3m	1.05	1.25	1.75	2.25	2.90	1.25	1.50	2.10	2.50	3.30
4m	1.20	1.40	1.95	2.50	3.20	1.35	1.65	2.30	2.75	3.65
5m	1.30	1.55	2.15	2.75	3.50	1.45	1.80	2.50	3.00	4.00
6m	1.40	1.65	2.30	2.95	3.75	1.55	1.95	2.70	3.25	4.30
7m	1.50	1.75	2.45	3.15	4.00	1.65	2.10	2.90	3.50	4.60
8m	1.65	1.85	2.60	3.35	4.25	1.75	2.20	3.10	3.75	4.90
9m	1.70	1.95	2.75	3.55	4.50	1.85	2.30	3.30	4.00	5.20
10m	1.80	2.05	2.85	3.75	4.75	1.95	2.40	3.50	4.25	5.50
15m	2.60	3.00	4.10	5.40	6.80	2.80	3.50	4.90	6.10	7.70
20m	3.40	3.95	5.30	7.00	8.85	3.45	4.60	6.30	7.95	9.90
25m	4.20	4.90	6.50	8.60	10.90	4.50	5.70	7.70	9.80	12.10
30m	5.00	5.85	7.70	10.20	12.95	5.30	6.80	9.10	11.65	14.30
35m	5.75	6.80	8.90	11.80	15.00	6.10	7.85	10.50	13.40	16.50
40m	6.50	7.75	11.00	13.40	17.00	6.90	8.90	11.90	15.25	18.70
45m	7.25	8.65	11.30	15.00	19.00	7.70	9.95	13.20	17.10	20.85
50m	8.00	9.50	12.50	16.60	21.00	8.50	11.00	14.50	18.95	23.00
75m	11.75	13.75	18.25	24.50	30.50	12.50	15.50	21.25	27.90	34.50
100m	15.50	18.00	24.00	32.00	40.00	16.50	20.00	28.00	36.00	44.00

TABLE NO. 19 — Cost of Slotted-Hole Punching.
Sheets 19 by 24, 17 by 28, 17 by 22, or less. Grade 1 — Light weight papers, Substance No. 24 or less. Grade 2 — Ledger weight papers, Substance No. 40 or less.

*Numbers indicate holes to the sheet.

been found that the cost for two holes is not much higher, but the larger number of holes has increased the cost very materially.

Full sheets of folio, royal or double cap, or sheets near those sizes, have been found to be hard to handle in the punching-machine, and more time is required to do good work.

The scales should cover almost all large sizes of sheets, except exceedingly large ones, which are very few in number.

The three tables (Nos. 17, 18 and 19) cover practically every size and grade of loose-leaf sheets that the average binder and printer will be called upon to punch.

These scales, also, have been carefully checked and compared with records of cost and price-lists, and are believed to be a fair average of cost.

Index Cards.

While the greater majority of index cards are not punched, yet there is sufficient call for punching index cards to make necessary a special table of costs for doing this work.

Two grades of stock, and both slotted and round holes, are covered in Table No. 20.

A large proportion of index cards are punched with but one hole, usually style "A" or "B." In fact, practically all are so punched, but there are exceptions, and some cards are punched with as high as four holes; but cards punched with more than that number are very rare.

Punching holes in index cards is not quite such particular work and does not require as

used are easily handled, and it has been found that the costs are about the same, with very little, if any, difference, taking into account the size of the card. The thickness of the card is a big factor, and cards over 140 pounds, 25½ by 30½, will cost more to punch than the lighter weight cards, and for that reason tables are given to cover the two grades.

Many binders make the mistake of allowing the operators of punching-machines to put in too many cards at one time. This will result in very poor work, and should never be allowed.

The scales cover both round-hole and slotted-hole punching for index cards. Separate tables were figured out, but by careful comparison it was found that there was so little difference in cost that the extra tables were not worth while, and the one set of tables would suffice.

All classes of punching for cards, other than index cards, may be figured from Table No. 20, both for round holes and slotted holes, care being taken to use the right scales according to the weight of the paper.

No attempt has been made to cover punching of very heavy sheets of cardboard, but by referring to the article on round-hole punching, methods of figuring costs on these can be had.

This table finishes all the scales on punching that have been prepared to date. The next article will deal with another operation of binding that has increased since loose-leaf systems have come on the market.

These scales, as well, have been carefully checked and compared with records of cost and price-lists, and are believed to be a fair average of cost for that class of work.

Number Cards.	Grade 1				Grade 2			
	*1	2	3	4	1	2	3	4
250	.60	.65	.70	.90	.60	.70	.85	1.10
500	.55	.70	.80	1.10	.65	.80	1.05	1.30
1m	.60	.75	.90	1.20	.70	.90	1.20	1.50
2m	.70	.90	1.05	1.35	.85	1.05	1.35	1.70
3m	.80	1.05	1.20	1.50	1.00	1.20	1.50	1.90
4m	.90	1.20	1.35	1.65	1.10	1.35	1.65	2.10
5m	1.00	1.30	1.50	1.80	1.20	1.45	1.80	2.30
6m	1.10	1.40	1.60	1.95	1.30	1.55	1.95	2.45
7m	1.20	1.50	1.70	2.10	1.40	1.65	2.10	2.60
8m	1.30	1.60	1.80	2.20	1.50	1.75	2.20	2.75
9m	1.40	1.70	1.90	2.30	1.60	1.85	2.30	2.90
10m	1.50	1.80	2.00	2.40	1.70	1.95	2.40	3.00
15m	2.15	2.60	2.95	3.50	2.40	2.80	3.50	4.20
20m	2.80	3.40	3.90	3.60	3.10	3.65	4.60	5.40
25m	3.45	4.20	4.85	5.70	3.80	4.50	5.70	6.60
30m	4.10	5.00	5.80	6.80	4.50	5.30	6.80	7.80
35m	4.70	5.75	6.75	7.85	5.20	6.10	7.85	9.00
40m	5.30	6.50	7.70	8.90	5.90	6.90	8.90	10.20
45m	5.90	7.25	8.60	9.95	6.60	7.70	9.95	11.40
50m	6.50	8.00	9.50	11.00	7.30	8.50	11.00	12.50
75m	9.50	11.75	13.75	15.50	10.80	12.50	15.50	18.25
100m	12.50	15.50	18.00	20.00	14.00	16.50	20.00	24.00

TABLE NO. 20—Cost of Punching Index Cards—
Slotted or Round Hole.

Grade 1—Index Bristol, 140 pounds or less, or equivalent. Grade 2—Index Bristol, 220 pounds or less, or equivalent.
*Numbers indicate holes to the card

careful handling, yet care should be taken to have the holes centered and the alignment good. If not, the cards are apt to be useless.

The scales covering the two grades of paper will be found sufficient to figure the cost of almost every job of index-card punching that is likely to come into the average bindery and printing-office.

No extra tables are necessary for the various sizes of cards, as all the sizes most commonly

THE most trifling actions that affect a man's credit are to be regarded. The sound of your hammer at five in the morning, or nine at night, heard by a creditor, makes him easier six months longer; but if he sees you at a billiard-table, or hears your voice at a tavern when you should be at work, he sends for his money the next day.—*Franklin.*

BETTER LIGHTING FOR PRINT-SHOPS

By G. D. CRAIN, Jr.



WORKING in a print-shop is notoriously "hard on the eyes." You hear this complaint not only from proof-readers, who have an unusually severe task from this standpoint, but from others who suffer from the poor facilities provided, in view of the close attention they must give their work. Better light for print-shops is a slogan which might well be adopted by the trade. It would not only make for better work, but for better workers; and it may be taken for granted that anything that results in the physical betterment of employees is a good thing for the employer, the plant and the product.

Some of the most successful printers in the country have apparently neglected this feature of shop equipment, or, perhaps, their businesses have grown at such a rate that they have not been able to give proper attention to the matter of lighting. The result is that one often finds the shop poorly lighted from natural sources, and unintelligently lighted artificially. Yet there is no feature of shop equipment that deserves more serious attention than that of lighting, and this, while true of any line of business, is especially applicable to printing.

Regardless of the immediate effect of good lighting facilities on the health of the worker, it is evident that there is a lot of stimulation in working in a well-lighted shop. This is true of ventilation and other general features which ought to be considered in laying out a plant. But the employee who is working in a shop that has good light has a sense of well-being and satisfaction that enables him to put forth all his energies, and to get better results than if he were, perhaps unconsciously, depressed because of the gloomy condition of the plant in which he was working.

It is entirely proper to put the emphasis on the matter of natural light. A good system of

artificial lighting, laid out by an illuminating engineer who has studied the matter of ceiling heights, space to be lighted, character of the work, etc., is desirable and necessary; but it should not be considered that putting in electric or other types of lamps of an approved style is going to do all that is necessary.

Sunlight is the best light, and eyes do better work under it. Getting an abundance of natural illumination, therefore, is a consummation which is well worth striving for, not only because it is cheap, but because it is the best. It is likewise true that the time and money spent in arranging the shop so that natural lighting will be provided will pay big dividends in the saving in artificial light, for electric current is not inexpensive by any means. You can figure out for yourself the cost of supplying artificial illumination for twelve months in the year, and then see how much of an investment that would pay interest on. It is, of course, true that it is impossible to dispense with artificial lighting entirely, but it is equally true that a great many printing-shops are burning electric lights in some portions of their plants all day long.

In order to get the best possible natural light, some printers have taken locations in outlying districts, where land is cheap, and where it is possible to lay out their plants on a single floor. This enables them to arrange for overhead lighting, by means of the well-known type of roof known as "saw-tooth." Light from the north is regarded as best, and in a plant of this type the printers have the best possible natural illumination on their work.

There are other advantages of such a plan, which might be considered in connection with the question of lighting. One is the ease with which the whole shop may be supervised. The writer was recently in a large printing and engraving establishment in Chicago, which is built in this way. The superintendent has his office on an elevated platform at one end of

the plant. From this post of vantage, he is able to command a view of every department.

However, he emphasized, in discussing the layout of the shop, the advantage which has accrued from providing natural illumination, especially with regard to the mental and physical effect on the employees.

"In our old plant in the congested district," he said, "we did the best we could as to lighting arrangements, but they were admittedly poor. We all realized that conditions were not what they ought to be, and remedied them by the installation of the best possible equipment. We feel, however, that in making natural illumination our main dependence, as we have done in this plant, we have brought about a great improvement, which is reflected in the quality and character of our product."

In the event that the plant occupies several floors, only the top can benefit from overhead lighting, but all of the others should admit as much light as possible. In the old type of factory building, windows were evidently regarded as a necessary evil. As a rule they were small, few in number, and utterly inadequate so far as furnishing illumination for the work was concerned.

The printer who moves into a building more than a few years old usually suffers from the lack of window lighting. If he is wise, he demands that his landlord increase the facilities in this respect before he makes the move. A lot of improvement can be brought about by the simple plan of installing a modern style of sash, extending from floor to ceiling. This is usually of steel, and makes practically a wall of glass, which is fireproof and able to carry the necessary weight of the building, and likewise gives plenty of light and adds to the comfort and efficiency of the workers.

Modern industrial buildings are being equipped regularly with this type of sash, and it is not too much to hope that the printing-shops of the country will one day regard this as standard construction. Instead of putting in a solid brick wall, which shuts out the light, and costs just as much as steel and glass, why not supply the latter, so as to get all of the light

possible, without adding to the cost of the building?

As suggested above, ventilation is the companion of light, and the two are naturally considered together. It should be noted, therefore, that the improved types of windows, which provide maximum light, likewise furnish ideal ventilation. Only when the arrangement of the lighting units can be controlled for purposes of ventilation is the result satisfactory, and this is the situation with the modern types of steel sash referred to. The old-fashioned small window opening is not only unsatisfactory because of the small amount of light it admits, but also because it is a failure from the standpoint of ventilation, being only fifty per cent serviceable, at best, in this connection.

The modern type of steel window-sash is in use, to a noticeable extent, in plants in two classes of industries: food products and textiles. In the one the importance of careful inspection is recognized by this provision, and in the other the opportunity for careful comparison of colors under natural lighting is provided by supplying a maximum amount of sunlight. The printer prides himself on the artistic quality of his work, and calls the attention of his customers to the fact that the finer shades of character are just as important, in producing a desired result, as the obvious details. It is hard to see how real character and quality can be introduced if the workers are not given sufficient light, and of the right kind.

Another feature of interest from the standpoint of efficient natural lighting is that maximum illumination may be obtained in a large building by introducing a court, around which the working sections are arranged. In places where space costs a lot of money, it is often found advisable to give some of it up to improve the lighting arrangements, and large concerns have found that this apparent sacrifice was worth while from the standpoint of results obtained.

Having done everything possible to get all of the sunlight he can, the printer is now confronted with the question of having his artificial

lights properly designed, located and installed. Each plant is in large measure a problem in itself, from the standpoint of lighting efficiency. A few years ago it was thought that anybody could determine what kind of lighting fixtures to provide, what size and power of lamps to specify, and how the fixtures should be hung with reference to the work; but after a while the technical features connected with lighting began to be studied, and it was found that it was just as difficult and just as necessary to have all of the details right in this respect, as to have the transmission machinery or the electric wiring right.

This led to the development of the work of the illuminating engineer, whose importance is being more and more recognized, especially in industrial work. The most casual observer has noticed how lighting in stores has been improved by the use of the indirect or semi-indirect system, whereby a diffused but not a brilliant light is thrown over the whole space. Indirect lighting is not, as a rule, desired for manufacturing purposes, because of the waste of illumination involved, but the light should be controlled just the same.

A big newspaper which moved into a new plant several years ago introduced a new kind of light, which had not been given sufficient testing in practical operations, for the result was disastrous to the eyes of many of the employees. It was found necessary to call for the services of an expert, and he was finally able to adjust the lights so that the employees were able to work in comfort. This incident is mentioned simply to show that ordinary knowledge does not suffice when it comes to the important and difficult subject of adequate illumination.

Most of the leading manufacturers of lamps and fixtures have engineering departments which are placed at the service of concerns which are studying this feature and desire to improve their lighting facilities. The printer who is not satisfied with his present arrangements would be able to get from them suggestions which would prove of value, and would indicate along what lines he would have to

work in order to bring about the best possible condition. Usually the changes can be made for a moderate sum, and when made, they bring about such a marked contrast with the old situation that everybody almost invariably says, "How did we ever manage to get along before?"

This was the sentiment in a large Chicago printery which recently moved into a new building, after having been housed in dark, cramped quarters. The lighting facilities of the latter had not been given any attention at all. Individual lamps had been placed at the machines and over the forms in the make-up room, but general illumination had been grievously neglected. The stairs were dark, inviting accident — and this feature, by the way, is one of many which could be mentioned in urging better lighting — and light was provided only where it was found to be absolutely necessary.

In the new plant, however, in addition to plenty of natural light, well-placed fixtures for artificial illumination had been installed, and a cheerful, stimulating atmosphere had been created by this means. Workers moved about with more "pep" and enthusiasm, just as animals would do if suddenly released from a dark cavern into the light. One of the other big improvements in the plant was that more room was provided for the furniture, so that it was easy to move about without crowding the other fellow too much. In spite of this obvious betterment, however, the one thing that everybody commented on continuously was the matter of lighting.

It should be observed, of course, that proper painting of walls and ceilings has a lot to do with good lighting. Dark walls absorb light, while bright surfaces reflect it. Consequently walls should not only be painted with a good material, but should be washed or cleaned, so that the dirt which accumulates may not hinder the proper distribution of the light.

Good natural light, plus well-designed artificial illumination, plus well cared for walls, means lighting conditions that every employee will appreciate and that every job will show the benefits of.

CREATED PRINTING IS CREATED SUCCESS

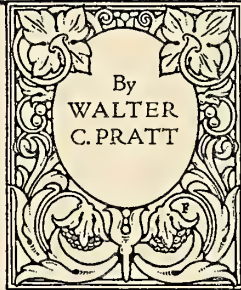
GOOD money, and in plenty, awaits the printer who can create ideas that will sell goods for other people. He submits practical, business-pulling ideas, and non-competitive orders are his reward. The suggestion of identity of interest he sets up in his prospect's mind has far greater weight than the most wordy discourse on superiority of product and service.

EVERY buyer knows that a printer who has enough commercial stimulus to create business will undoubtedly have the sense to carry it through with dispatch and efficiency.

THERE are several factors in the constitution of the creative printer that account for his success. The first is ambition.

THE individual who is satisfied to linger in the same old by-paths year after year; who never attempts to reach the broad road of achievement; who is uninspired, without desire other than the satisfaction of present needs; who is without objective or enthusiasm, is not the man who creates, or the man to whom the world turns for new ideas.

AS with an individual, so with a firm. The organization that fails to inspire its employees with incentives for the development of their ambition is in a state of stagnation, and this inaction will keep it shut up behind strong bars in a prison that it has created for itself.



THE printer who possesses creative ability is also keenly observant, and this trait of being able to see things enables him to intelligently approximate the advertising needs of the varied commercial concerns

which he is called upon to serve. His observation is their profit, and his.

HE is also an inventor, as much an inventor as the men who perfected the processes through which he can give form to his ideas, because, to successfully market his product, he must first develop the idea.

HE is also chockful of confidence, because he appreciates that a great deal depends on the confidence a man has in his own work. He knows that the idea as it stands is of little value; what it will produce is the only thing of value.

HE realizes that we make a grievous mistake if we constitute ourselves the judges of our own work; it is wiser to send it forth on its mission, resting assured that if it does not possess market value we shall not long remain in ignorance of the fact.

IT shows the reverse of good judgment to scrap an idea simply because we consider it valueless. It may be useful to some one—and that some one may be positively longing to embrace and take to his business bosom just such an idea as we contemplate discarding.

CONSISTENCY, WISE AND FOOLISH

By F. HORACE TEALL



ONE of the most important mechanical details of the making of literature is consistency in spelling, in the use of capital letters, and in various other matters of form. With a clear understanding of the styles those who pay for their work desire, printers' bills will not soar as alarmingly as they inevitably do when the workers are obliged to do much extra work because of uncertainties as to such details. It is unlikely that the bill presented by the printer of a book is ever satisfactory at first to the one who has to pay. It is sure to be higher than was expected, and usually it is so because the author has ordered much extra work on his proofs. We refer, of course, to books made from manuscript only. Ordinary reprint is different, though the printer will not neglect any legitimate chance for an extra charge.

Now all this has no bearing on consistency of expression, but the economical aspect suggests itself so strongly to one who has experienced its workings that it could not be neglected. In fact, more is needed. Writers are not usually impressed with the need of mechanical consistency, even when they are deeply concerned with the value of literary neatness and accuracy. They can not be expected to write with mechanical consistency, for that would inevitably involve weakness in composition. What they can and should do, much more than they do now, is to read their manuscript carefully, or have it read for them, solely for mechanical consistency. Manuscript can be made as accurate as print should be, but the operators seldom get copy that can be reproduced exactly with a good result.

Much diversity of opinion exists, and surely always will exist, as to the wisdom of being consistent. Emerson said: "A foolish consistency is the hobgoblin of little minds, adored

by little statesmen and philosophers and divines." This remark was made in an essay on "Self-reliance," the burden of which, of course, is the value of reliance upon one's own resources of proper preparation rather than upon any conventional authority. Emerson made no provision for the innumerable persons who, as employees, are constrained to act under the orders of the "little statesmen and philosophers and divines." In speaking of "foolish consistency" he implied momentarily as distinctly existing a wise consistency. May we not indulge this momentary implication to the extent of saying that it is wise consistency that leads these employees to obey these orders and not attempt to intrude self-reliance where it is not welcome? It may be well to say that this is written with direct reference to proofreaders. They must decide individually, according to circumstances, where the line is to be drawn between wise and foolish; but their own personal interests will often be best served by wisely accepting much that they know positively is foolish or even worse.

But the momentary implication, so far as Emerson is concerned, is instantly annulled when we read what immediately follows: "With consistency a great soul has simply nothing to do. He may as well concern himself with his shadow on the wall. Speak what you think now in hard words and tomorrow speak what tomorrow thinks in hard words again, though it contradict everything you said today."

Some people — many people — think it impossible or at least unreasonable to question anything that was said by Emerson; but it is not hard to find some who are extreme in destructive criticism of him. Alfred Ayres, for instance, in his book "The Verbalist," tells us that all of Emerson's writing is "swosh," probably because the essays are so epigrammatic. Without a thought of extreme belief either way, it may be said that Emerson cer-

tainly lacked perspicacity in uttering what is here quoted. Great souls must and will have simply a great regard for consistency, notwithstanding the fact that what they say today may often be contradicted tomorrow. In all walks of life much of what is thought one day must be discarded the next day. And much of the changing, or contradicting, is not actually inconsistent.

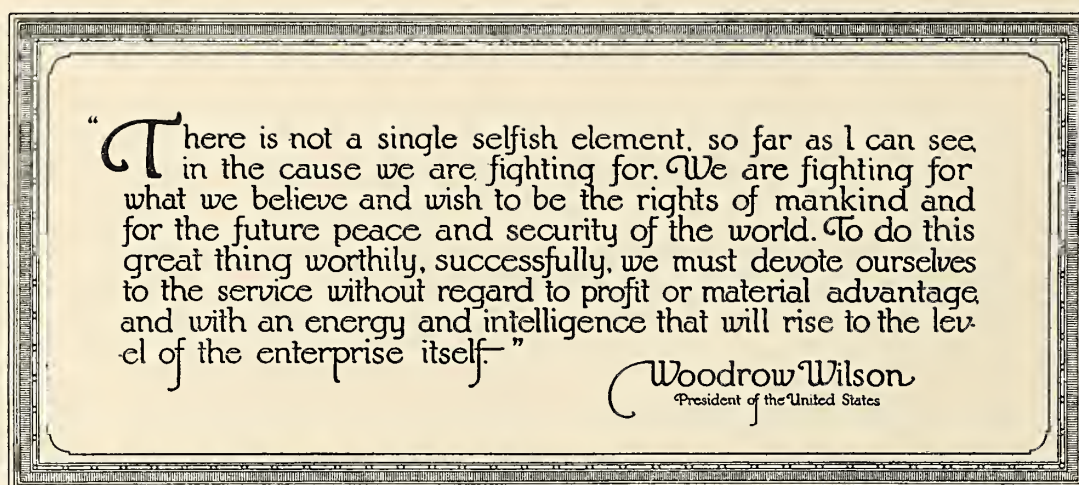
But it is not the consistency of statements generally to which attention is here invited, so much as consistency in small matters of form, as to which many authors do not bother — largely in the belief that printers will attend to them satisfactorily. It is undoubtedly because of this lack of attention in making the copy that even our best books show almost innumerable cases of inconsistency, such, for instance, as “the captain” and “the Captain,” in speaking of the same person in the same paragraph. This particular instance should have attracted the proofreader’s attention, even to the point of correction to the form the author chooses, for all do not choose alike.

We never can hope for consistency (or uniformity) in such matters by authors except an occasional careful writer. The vast majority of writers simply will not, many of them can

not, keep such things uniform in their writing; yet it may be doubted whether any would object to such uniformity. A proofreader must follow copy when ordered; but he should preserve uniformity if allowed to do so.

Consistency is an important matter in the estimation of some authors and editors, and asserted to be of no account by others. One editor of a large cyclopedia told the present writer that he preferred the Worcester spelling rather than that of Webster. Yet his cyclopedia is printed with far more of the Webster spelling than of the Worcester, though such matters were entirely under his control. The only possible conclusion is that he did not trouble himself with any interested concern about spelling.

In the making of the Century Dictionary the present writer found the editors specially insistent in demanding consistency, as he later also found those of the Standard Dictionary. Again, on Webster’s New International Dictionary one of his experiences was that of being told that consistency of form in small details was of no account, but throughout the work such consistency was continually demanded, and was maintained by devoting much time to reference and checking.



From Calendar of The Forbes Lithograph Manufacturing Company, Boston.

WHAT DO YOU LIKE TO READ?

By EDGAR WHITE



WHEN I became the editor and advertising man on the *Daily Chronicle-Herald*, of Macon, Missouri, I had to face the question "What do you like to read?" good and hard, because the advertising patronage largely depended upon its correct answer. Previously I had worked in various departments of country papers, daily and weekly, under men who had answered it according to their bent, but in trying to utilize the knowledge gained from such experience I didn't seem to get anywhere. The editors and managers all seemed to travel about the same path, and were getting along so-so, but not setting the world on fire.

Our paper was published in a county with a population a little over 30,000, and 8,000 or 9,000 families comprised our field. It seemed we should have more than 1,200 subscribers.

So I talked the matter over with a number of people in order to secure their ideas. The county school commissioner thought we ought to go in heavier on township letters — "neighborhood news," the papers call it.

"Get the country people interested in your paper," he said, "and you will make a go of it. But you want to get the right sort of correspondents — men and women who know how to write something worth while. In these days of the telephone, a live correspondent can dig up a lot of interesting township news in an evening, and then everybody in that township will begin talking about your paper. It's your high card."

"You should print poetry and short stories," suggested a young woman teacher in one of the primary departments of the public school. "All the girls like poetry and short stories, and I have some splendid pieces in my scrap-book if you'd care to look them over."

"Lawsuits is what the people prefer to read," testified a man who had been a justice for over

twenty years. "If you don't believe it, just drop into my shop some days when a case is on and watch the crowd. Why, sometimes we have people come for more than twenty-five miles," he added proudly, and with a flourish, as though his argument had been won.

"In these war times I take it people would like most to read about new wrinkles for adjusting their business to the changed conditions," observed a merchant. "There's a good deal of talk of high prices, and the calamity that goes with it. Now we need some educational work in the newspaper along that line. The war and high prices do not, as yet, mean any financial trouble for us, but they mean we must work out new methods of doing business, of buying and of selling, and a newspaper could not do its readers a greater service than to present what successful men are doing to meet the changed conditions."

"The newspaper I like to read most," declared a veteran lawyer, "is the one that gives me a good editorial résumé of the international situation. I always look at the editorial page of the newspaper first to see what the editor is thinking about. If he is a level-headed chap, I read every line he writes. I believe the editorial part of the newspaper can accomplish a great amount of good for the community if handled right. By that I mean the editor must show his individuality — must express his honest conviction. I know that once upon a time a great newspaper man said the way to success was to follow public opinion while pretending to lead it. When I heard that I began noticing the editorial page closer, and when I found an editor following that advice I lost interest in him."

"The local page is the page that pays best in a country newspaper," affirmed the head advertising man in our office — a man who had made several journalistic ventures of his own. "Most people like to see their names in print, and they don't care how often. There's

nothing in editorials. People don't pay any attention to the country editor's opinion. I know, because I was an editor myself before I reformed and joined the choir at our church. But every time you put a man's or a woman's name in the paper, even if they just make a trip to Pumpkinville, they like it, and it's no trick at all to get them to subscribe."

We tried out the young lady's suggestion about short stories, and printed De Maupassant's "Diamond Necklace" and one or two other masterpieces, but I never heard of anybody reading them. Some one may have read them but no one spoke of them. The things that seemed to attract the most attention were local stories with a humorous twist to them. People around town would talk and laugh about them, and of course the advertisers would hear of this and conclude we were getting out a live paper.

I think the printer was a little in error about the general craving of people to get in print when they made a comparatively insignificant trip somewhere, but if you met a farmer in town and let him tell you what he got for his hogs, or how his corn and other crops fared, he'd like that. The sensible reader, I think, rather resents having his name in the paper all the time unless it is in connection with some accomplishment. We try to impress that on our rural correspondents.

Of course we take a wire service and we have made quite a campaign to convince the people that our reports have many hours the edge on the big city papers coming in on the trains. The merchants notice the interest readers show in the telegraph, and that, of course, helps

advertising. The markets, the weather, and the winners of each day's game in the big league series are all featured and these have added considerably to the prestige of our sheet. It is recognized now as a real newspaper, and the business comes to the advertising department a great deal easier than it did in the start.

I believe it is a waste of effort to devote very much time to the literary construction of articles for a small daily. What the readers want is terseness — the story told fully, but in as few words as possible. "Flowery writing" from a man with whom they touch elbows every day they look upon as affectation, even though such writing might be welcome in a magazine office.

We have as our city and society editor a young woman who lives on a farm. She is good-natured, and as she makes her daily rounds after news she puts everybody in a good humor, and that helps in getting the advertisements. In the office we call her the "Farm Editor," and when an honest son of the soil drops in to tell about some big pumpkin or calves he has raised, we turn him over to Otelia, because of her superior knowledge of the life agricultural.

I don't claim this answers the question as to what people like to read, but it shows how far we have traveled for the solution. It is an interesting problem to every ambitious newspaper man. It is directly connected with the mental processes of humanity. A profound scholar might find it a score of times, and the cub reporter might hit it. It is a tangible, definite demand upon every editor and advertising man, and when met successfully the matter of finance will cease to worry.



EMPLOY THY TIME WELL

if thou meanest to gain leisure, and since
thou art not sure of a minute, throw
not away an hour — BENJAMIN FRANKLIN





EDITORIAL

THE INLAND PRINTER desires to take this opportunity to express its appreciation of the large number of replies to the questionnaire sent out recently, and to thank all who answered the questions for the information they have so freely given. The replies received have been extremely gratifying, and it is a source of satisfaction to receive such a hearty response to our request for information. A few of our subscribers have not yet returned the blanks sent them, and we would be glad to have them do so at their earliest convenience.

By the time this issue of THE INLAND PRINTER will have reached the greater number of our readers the drive for the third Liberty loan will be closed. Up to the time of this writing the hearty response which has been made indicates that this loan will be oversubscribed to a far greater extent than the two previous loans — which is evidence of the fact that those who can not “go over the top” physically are doing so financially, and are standing back of our Sammies to the last red cent. Before the next issue of this journal appears another opportunity will be presented to pour out our dollars for Liberty. The greatest humanitarian organization in the world — the Red Cross, which bars neither race, creed nor color from its ministry — will make another appeal during the coming month. Of great importance is the work of furnishing the sinews of war. Likewise, of vast importance is the work of caring for those who have been wounded, and furnishing the wherewithal for bringing them back to health and strength. Subscribing to the Liberty loans is not a sacrifice — it is an investment that pays dividends, and is also putting money away for the future. Subscribing to the funds for carrying on the work of the Red Cross is a sacrifice from the monetary standpoint. The returns are not in cold cash; but they are far more worth while, as the satisfaction of relieving suffering, especially of those who are giving themselves for the protection of all that we hold dear, can not be measured from the financial standpoint. Let us give, and give again — then keep on giving, that the boys “over there” will not lack for care while suffering for us.

STANDARDIZATION is the key-note in practically all lines of industry at the present time. Efforts are being put forth to standardize the sizes of paper, to eliminate unnecessary sizes and weights. Likewise, efforts are being put forth to bring about greater uniformity in the sizes of

catalogues. All of which will be decidedly advantageous, as can be seen by referring to any file of catalogues, price-lists, etc. The work of standardization can be carried further. In the correspondence department of this issue appears a letter calling attention to the difficulty of and the time lost in locating the dates, the terms, shipping instructions, and other necessary data on invoices. Upon receipt of this letter we examined a number of the invoices recently received by our accounting department, and we were quickly brought into agreement with our correspondent's views. Scarcely half a dozen of the invoices examined had the date, terms, order number, requisition number, and other items that must be checked on incoming invoices, in the same position or location, so that considerable time is lost in searching for this necessary information. Furthermore, the great variation in the sizes causes additional difficulty in handling invoices, as well as making it no easy task to file them in any presentable manner. Conservation of time and effort is vital in these extraordinary times, and a few seconds lost on any operation amounts to considerable in the aggregate. Printers could perform a distinct service for their customers by bringing this to their attention. We would be glad to receive the views of our readers on this subject.

WHILE sitting at dinner with a number of printers' supplymen recently, the talk turned to the remarkable advancement made in the printing industry following the introduction of mechanical typesetting. One of the party commented on the attitude of many printers at the introduction of what was termed — or, rather, thought to be — a machine that would throw a large number out of employment. To what extent those fears were unfounded is evidenced by the history of the years since the first linotype was installed in a New York newspaper office. The use of printing has spread and increased far beyond even the wildest dreams of those in the trade thirty to forty years ago. “What will the next twenty years bring forth?” was the question brought forward by the discussion. Who can tell? The opinion expressed by one of the party was that the developments will be as remarkable as those of the past twenty years — and in the light of the changes that are constantly being brought about, there can be no doubt but that they will be. We are living in an age of advancement — an “age on ages telling.” The watchword is “progress.” And in the printing industry, as in all other industries, the man

who would succeed must keep abreast of the times. The onward march of Democracy — which is the forward movement of civilization — will bring about an even greater demand for the printed word, and this will necessitate an increase of product from the printing-plant within a very short time after the present struggle is over and peace is restored. To meet that demand will undoubtedly require more mechanical devices than are now in use, to say nothing of a more wide-spread employment of those that are already on the market. Therefore, the printer who would keep up with the procession will do well to constantly watch his business and his equipment, and to study the mechanical, labor-saving devices and improved methods, so that he will be in a position to adopt them as the need arises — and, it may be added, the present shortage of labor, which will become more acute as the war progresses, is making imperative the adoption of mechanical devices.

Shall We Retain Unity of Thought, or Destroy It?

Among the many notable advancements of the past few decades, probably the one that stands out most prominently is the increased intelligence of the masses. The opportunities for securing reading-matter that is educational and inspirational have become so wide-spread that the benefits to be derived therefrom are available to all who will take advantage of them. Many even in the humblest stations in life have been enabled to raise themselves to higher positions wholly through the printed word. Those who have been denied the opportunity of gaining the higher learning of the colleges and universities have been able to secure at least a large part of it by reading — and a very large portion of their reading has been supplied by the press of the country, the business, trade and technical journals and the general periodicals, which have been placed within the reach of all.

How many of our readers realize that the existence of these journals, which have meant so much to the educational and the business life of our country by disseminating literature that is instructive and informing, is jeopardized and likely to be seriously curtailed? When the zone system on second-class mail goes into effect it will increase the postage on periodicals from fifty to nine hundred per cent. Instead of retaining the unity of our national life, we will have a country divided into zones. Instead of readers in all sections being able to secure their favorite journals at a uniform price, those in one zone will be forced to pay more than those in other zones, according to the distance from the point of publication.

Is this sectionalizing of the country conducive to the fullest development of our national life? What is to be done about it? Repeal the zone system — keep second-class postage on a flat rate.

We urge our readers to let their representatives in Congress know that they are opposed to any plan that will divide the country into zones. Interest others in this matter, and have them write their representatives also.

Beware Ye "Bandit" Printers — Your Doom is Sealed!

Printers have become so accustomed to being called robbers and every other "pretty" name in the category by buyers of printing that they have become hardened to the extent that such respectable titles no longer get under their hides. Nevertheless, ye printer men, please read the following copy of a letter which was recently sent out by a party giving himself the title of "efficiency engineer," and get a new view of your honorable selves:

I occasionally assist in various ways the president of a large manufacturing company that buys many thousands of dollars' worth of printing every year.

He has told me that each of the various printers they have tried has given them trouble in one or more of the following ways:

They have been overcharged.

They have been furnished from five to twenty per cent fewer copies than they paid for.

Cheaper paper has been substituted for the quality they bought.

One printer added enough to their bill to pay graft to one of their employees.

Fictitious charges for overtime and extras have been O.K.'d by an employee, who later received part of the illegal charge.

Inferior printing has been furnished.

They have been unable to get copy set up as wanted, in form and arrangement.

They have suffered serious delays and losses because printing has not been delivered when promised.

After careful consideration of the problem, I recommended that he purchase a printing-plant, and place it in charge of an expert, and permit two or three other responsible concerns to join with him in securing their printing *at cost*, get their work done as they want it and delivered when they want it, and avoid the troubles, losses and inconveniences mentioned above.

My recommendation has been followed. It is estimated that this company will save between \$5,000 and \$6,000 during 1918 by this method.

If you will investigate that department of *your* business carefully, you will be surprised at the leaks, losses and inconveniences you could save yourself by joining in this coöperative arrangement.

I will be pleased to furnish you further information upon request.

We hardly feel like wasting the energy to answer all the charges set forth in the above letter. However, from the large number of estimates sent us for checking, we are strongly inclined to doubt the first — that they have been overcharged. The trouble seems to be that too many printers consider their customers before themselves, and give them the advantage all along the line. The tendency of too many buyers of printing is to shop around until they get some printer who gives them a ridiculously low price — and when they do, they have no one to blame but themselves if they are furnished from five to twenty per cent fewer copies than were ordered, or if cheaper paper is substituted for the quality bought, or if they receive inferior printing. Had they gone to a reputable printing-house, one that is operating upon the basis of quality and service in return for the fee charged, and basing its prices upon the findings of a scientific method of cost-finding, they would have been saved considerable of their difficulty.

We have yet to meet the printer who has been able to get more than a fair and proper percentage of profit for work done, to say nothing of adding enough to pay graft to employees of the buyer.

As to the other charges — well, why waste space?

Read the letter again, then mend your ways, ye printers, or the coöperative plant will get you if you don't watch out!



CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

Referred to the Attention of Our Advertisers.

To the Editor:

PELLA, IOWA.

I read THE INLAND PRINTER consistently every month, and would like to suggest that you encourage manufacturers of printing machinery that advertise in your journal to advertise their prices. Often I am interested in a machine or appliance, but if I have to sit down and write a letter to find out how much it is going to lay me out, right there I lose interest. Do you see my point?

S. R. L.

be interesting to know, on the whole, how many millions thus go up in educational smoke.

Boys and girls, in the matter of popular education, merit a fair start. This is all that should be expected. After that let them take care of themselves, just as they will have to do in all the other ways of life. If they "have it in them" they will win out. If they don't "have it in them," courses in German, Latin, Greek, etc., are not going to put it in them.

J. S. R.

An Appreciation of the Writings of Henry L. Bullen.

To the Editor:

BROOKLYN, NEW YORK.

I write to thank you for the new department conducted by that rare scholar, Henry L. Bullen, "Collectanea Typographica." The essays by Mr. Bullen on the bibliography of printing, which appeared in your magazine about a year ago, were the most interesting human documents we have had since the death of the great De Vinne.

Mr. Bullen is always instructive and entertaining, and to those of us who have had the pleasure of meeting him in his wonderful museum, everything he writes has a double interest — personality and erudition.

The printers of the country are greatly indebted to you for securing Mr. Bullen as a contributor.

J. C. W.

Technical Instruction in Public Schools.

To the Editor:

PITTSBURGH, PENNSYLVANIA.

The letter of J. W. Hough in your March number shows what a waste of time and money it usually is to give technical instruction in the public schools under improper conditions. I believe somewhat in manual training in these schools, but not in a loose, slipshod and ineffective way.

If a boy wishes to become a printer, make a real printer out of him. Require him to complete an apprentice's actual course. Confine his text-book training to a thorough acquirement of reading, writing, spelling, history of the United States, grammar and the four elementals of arithmetic. He can handle all these and still have plenty of time to get nicely started on the great printing art — an art he would not learn in all its forms if he should live to the age of Methusaleh.

Higher education, so-called, has no legitimate place in our common school system. It should be remorselessly excised. All foreign languages, modern and ancient, dead and alive, should be thrown out. Stick to English alone; it is difficult enough, anyhow. Students who want more education, and are able to make use of more, should get it at their own expense in the private colleges and universities.

There is a tremendous amount of public money unfairly expended in this country in maintaining needless courses of study in the common schools, and also in numerous legislative appropriations to institutions of "higher learning." It would

Printing for the State of Utah.

To the Editor:

SALT LAKE CITY, UTAH.

In the April number of THE INLAND PRINTER, Mr. Daniels comments upon some bids for a job for the State of Utah, showing that the bid of \$9,200 was below cost.

A little history about this job may not be amiss in order that printers outside of Salt Lake City will understand the wherefores.

Mr. Daniels says that the "State of Utah is able and willing to pay a fair price for its work."

This point is not true, as the State has hired a man to use every method possible to get cheap prices on printing, and he purposely sent out of the State for bids on the work in order to make the Salt Lake City printers bid low. All the members of the Franklin Club refused to bid under the conditions, and after some coaxing, one member did, with no hope of securing the job, but simply to appease the powers that be. The low bid by the Salt Lake City printer was from one who has resigned from the club, and for months before this event publicly declared not to be in sympathy with the work of the organization.

We are in hopes of convincing the state authorities that their present methods are wrong, and work an injury to all concerned.

Another instance of what the present management of the State does shows up even worse.

Two years ago a certain book was printed for \$2 a page, a very fair price at that time.

Last year a printer, not a member of the Salt Lake City organization, bid \$1.48, and got the job. This year, the State, being "able and willing to pay a fair price," induced a small printer just outside the city limits, through suggestions and other methods, to bid \$1.25 a page, and then the Secretary of State had an interview in one of the daily papers telling all about it, and how the "new method" was saving the State money. The Secretary of State has never denied the interview, so he is still being held responsible for it.

At 35 cents a thousand ems, the linotype on the job alone is worth \$1.24 a page.

I wish to say also that this is the first time I have made mention of the two matters for publication, as usually this sort of thing does very little good and leads to misunderstanding unless the full facts of the case are known.

I wish to repeat that in both the cases mentioned, the concerns are not members of the Salt Lake City organization, and refuse to coöperate with us in any way. That they are being "worked" by the state authorities I leave up to your readers to guess. I have my own opinion in the matter.

We have a very successful and strong organization in Salt Lake City, working along conservative lines, and such little things as this disturb us not, except being sorry for the printer who is so foolish as to be led astray.

Those printers who wish to know more about the price-list being used so successfully in Salt Lake City, Denver and elsewhere, and will do the undersigned the favor of writing, will be given full information, also the reason why the list is lived up to, and why it is a success. R. T. PORTE.

Standardization of Statements and Bill-Heads.

To the Editor:

CINCINNATI, OHIO.

We take the liberty to bring to your attention a subject which, if you deem advisable to advocate in your publication, we believe will entitle you to the thanks and gratefulness of a great many offices.

Any one who would take the trouble to call at any mercantile establishment where they have a considerable number of incoming invoices, would find that those in charge of entering those invoices spend a great deal of time, in the aggregate, to find the dates, the terms and the way the goods were shipped. On some bills the date is on the right-hand side of the invoice immediately above where the items begin to be enumerated; on another bill the date is on the top; on some it will be in the center, and on others in the left-hand corner.

The same is true with the terms. These are likely to be at any part of the bill, and there are scarcely two bills that will show the terms and dates and mode of shipment alike; indeed, the writer frequently has to look quite a bit to find the date on invoices, and, too, some bills are so littered up with printed matter that it makes it quite troublesome to find.

Of course it is finally found, but by the time the entry clerks locate the dates and the terms, if the time wasted could be added together it would amount to considerable, besides the strain which it involves, all of which could be obviated.

We recall one bill — it is, in fact, the only one we noticed — a bill of about twelve inches long, the terms on which were at the very bottom of the bill, within two lines. No terms were stated at the top of the bill.

Our point is that you advocate the standardization of these three features, namely, the dates, the terms and the mode of shipment, that each bill would have these various items in the same spot. H. JONAP & CO.

In the "Good Old Days."

To the Editor:

PITTSBURGH, PENNSYLVANIA.

I had a good laugh over George H. Himes' story of his initiation into the devilship of a print-shop by being sent to a rival office for two quarts of "imposing-stone" and how he turned the tables on the foreman.

My initiation consisted of being sent to another shop for "a picture of the editor," in which my unsuspecting mind found no foolery. A few minutes after I got there the foreman handed me a flat, square package of considerable size, carefully wrapped up and tied. I took it to our own office and handed it to the foreman. Rather a puzzled look overspread his face, hinting at a dim suspicion of some sort, but he broke into laughter that lasted in the office all day among all hands when it was learned what I had been sent for and what I had brought, viz., a six-column poster woodcut of a braying jack-ass.

Who's the next old printer to relate his story? J. S. R.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE London Society of Compositors now has 12,570 members — the highest number the association has ever had.

NEWSPAPERS and printed matter for the United States are no longer subject to Regulation 24B of the Defense of the Realm Regulations, and no permit is required to mail the same.

THE compositors and proofreaders of the Salvation Army Printing Works, London, have been granted a 4 shilling bonus, with the promise of an additional 2 shillings during this year.

THE Master Printers' Association of Edinburgh has under consideration a plan for establishing a properly equipped and modern school of printing, either in a separate building or attached to the Heriot-Watt College.

WORKING printers have recently secured advances, either by way of bonuses or increased wage, in Belfast, Chatham, Chesterfield, Durham, Eastbourne, the Isle of Man, Norwich, Sligo, Traler, Waterford and West Bromwich.

DURING a conference between a printer's deputation and the Royal Commission on Paper, Sir Albert Spicer had occasion to remark that "the government departments were rather late in the day in finding out that the printing-trade was essential to the country."

TAR, naphtha, turpentine and rosin are now on the list of government-controlled commodities, and may not be sold or bought without a license. This adds still more to the printers' already very numerous troubles in securing the things they need in their business.

THE operative binders at Edinburgh have secured an advance in wage to the extent of 4 shillings a week for men and 2 shillings a week for girls. This makes, for the former, a total increase of 15 shillings a week since the start of the war, and brings up the total minimum to 50 shillings (\$24.32) per week.

A PRINTERS' strike of six weeks' duration at Belfast was brought to an end at a conference arranged under the chairmanship of the lord mayor of the city, when it was agreed to leave the matter for his decision. He awarded the men an increase of 5 shillings weekly and a reduction of one hour in the working week.

SOME 30,000 or 35,000 typewriting machines have been supplied to the government departments at home and abroad, but precisely where they are or what they are doing nobody knows exactly. Thousands are doing useful work in the many departments, but it is feared a lot are lurking in official dugouts and doing nothing but rust.

THE London Society of Compositors are felicitating themselves over the unionizing of the old firm of Eyre & Spottiswood, from whose office over two hundred compositors have come forward to receive "cards." The Correctors of the Press have also taken in the proofreaders of this house. A number of other concerns have also been unionized.

NOVELISTS and writers in large numbers are said to be in sore trouble over the non-delivery of their 1917 works. It seems that the issue from the press is very much limited, and that something like 5,000 volumes, for the most part novels, are withheld from publication, not so much because of difficulties in printing, but because of the shortage of bookbinders, of whom a large number are in the army.

THE Government's Committee for the Release of Printers' Metals has fixed the following prices per pound to be paid for old metals, these to include the cost of packing and delivery: Type in cases, chases, paper and on boards, 10.4 cents; quads, spaces, quotations, metal furniture and other spacing material, 7 cents; electrotype plates and blocks, 7½ cents; stereotype

plates, blocks and metal, 8¾ cents; linotype metal, 7¾ cents; monotype metal, 8¾ cents.

As a result of representations made by the Dublin Trades Council to the London Stationery Office and the Pensions Ministry, a guarantee has been given that the printing of forms, etc., intended for circulation to local committees in Ireland will be entrusted to the Dublin branch of the Stationery Office and distributed by the latter among printers in Ireland.

IN common with other trades the printers are affected by the following recommendation recently given out by the London Trade Association: "Business should be suspended during an air raid, or warning, and employees should be given an opportunity to seek safety the best way they can. Ordinary time lost between a warning and 'all clear' to be paid for. The customary times to be allowed for interrupted meals after the 'all clear' is given, without any extra charge for deferred meals being made. In the case of overtime, time lost during an air raid, or air-raid warning, to be paid for. The period of overtime to be stated when the order to work overtime is given. Employees ordered to work overtime for an indefinite period, and cut on account of an air-raid warning, to be paid up to the time the 'all clear' is given. Time lost on the way to work owing to an air raid or warning to be paid for up to half an hour after the 'all clear' is given."

A REPORT of a committee appointed on stationery and printing expenditures contains some interesting items. Great expense and inconvenience have been caused by ill-advised "hustle." In one case, urgent demands for two sets of posters required the total of 300,000 to be printed in three days. It was three days after completion of the job before addresses of those to whom they were to be sent were ready. At that these were supplied for but a small portion of the 600,000 posters, and after thirteen days only 50,000 had been dispatched. The cost of overtime was \$1,703 additional to a total of \$3,649. In another case 100,000 posters were ordered to be delivered in three days. Of 70,000 forwarded in completion of the order only 8,000 were accepted and 62,000 returned to the printers and at last accounts were still in their hands. It was also related how, at the headquarters of a department, waste paper was lying, consisting of obsolete posters, forms and leaflets, amounting to over 50 tons, which had been ordered printed without any regard to the quantities likely to be required. A lot of about 11¾ tons, consisting of two leaflets, two forms and two posters, all obsolete, was found when another department took over certain premises. Cases came to light where millions of forms had been ordered from private firms by another department, independently of the stationery office, apparently without regard to expense. These large orders were given at prices which were not the result of competition. Still, in these war times, one had best bear in mind the notice posted in a western dance-hall: "Do not shoot the piano-player. He is doing the best he knows how."

GERMANY.

A NEW Association of Manufacturers of Paperusing Machinery has been started, with its headquarters at Leipsic.

ON January 31 occurred the death of Emil Döblin, noted as a powerful leader in the ranks of the German printers' union.

ALBERT MAHLAU, a printer who had almost reached his ninety-second year, died recently. He set up his own death notice for the *Konstanzer Zeitung* of Constance, leaving the day of death blank.

ANNOUNCEMENT is made of the death at Leipsic, on January 24, last, of Julius Mäser, editor and publisher of one of the leading printing-trade papers of Germany. He also was the leader of a trade school for printers. He had attained his seventieth year.

CONSOLIDATION seems to be the order of the day among German typefoundries. According to recent reports the house of Th. Berthold, of Berlin, has joined that of Bauer & Co., of Stuttgart; the house of Gebrüder Klingspor, of Berlin, has bought the foundries of F. A. Assmann and Wilhelm Gronau of the same city; the house of H. Berthold Company, of Berlin, has bought the Emil Gursch foundry of the same place; the old and renowned Flinsch foundry has been taken over by the equally famous Bauer foundry, both of Frankfurt a. M.; and the houses of D. Stempel Company, of Frankfurt a. M., and Gebrüder Klingspor, in Offenbach, have entered into communal relationship.

FRANCE.

JULES DERRIEX, a noted manufacturer of printing machinery, died at Paris, on January 9, at the age of seventy-one years.

A RECENT issue of *La Typographie Française*, the organ of the French printers' union, was delayed eight days because the manufacturer was not able to supply the paper on time.

THE death at Paris, on January 15, of Georges Lepreux, at the age of sixty, is announced. He was the compiler of "*Gallia Typographica*," a bibliography and chronicle of all the printers of France up to the Revolution. He also issued a publication under the title "*Gallia typographica documenta*," which is an inventory of the original sources of the history of printers and printing in France.

ACCORDING to a new governmental decree, in force February 20, 1918, French printers are not permitted to print announcements and posters of larger area than 96 square decimeters, and furthermore, during each period of six months, no more than 1,500 copies of any poster or announcement concerning the same subject, and emanating from the same business house, may be issued. The regulations cover the various weights of paper that may be used in the different classes of printing. The leading of book matter is also regulated, in that 12-point matter must be set solid, 11-point may have 1-point leading, 10-point 2-point leading and 9-point no more than 3-point leading. The decree, while very interesting, is too long for reproduction here, containing, as it does, twenty-one articles with subparagraphs. One of the rules makes it obligatory for all those having paper in stock to make a declaration of the qualities and weights on hand.

SWITZERLAND.

THE yearly supply of printed matter for the municipality of Zurich reaches in cost 250,000 francs (\$48,250).

THE Government has assumed control of all stocks of waste paper in the country. It may be used only to make paper for domestic consumption.

THE police of Berne recently made raids on a number of bookstands and confiscated all the immoral literature they could find, including detective stories. Translations of the "Leatherstocking Tales" were subject to suspicion, but the police judge declared them to be proper books, the sale of which was permitted.

SAN DOMINGO.

ACCORDING to historical tradition, the city of San Domingo is the oldest settlement on the western continent. It was founded in 1496 by Bartholomew Columbus, brother of Christopher, and it is claimed that the remains of the old admiral rest in an imposing tomb in the old cathedral of the city. The Republic of San Domingo has been until recently one of the very few countries where the linotype has not as yet been installed, due principally to the fear on the part of the native printers of not being able to get competent men to handle the machines. But at last they have been converted, and three machines have been erected in San Domingo, one in Santiago, one in Puerto Plata and one in La Vega.

Exit the Magazine

BY GEORGE E. BOWEN



LIKE the buffalo, the horse-car and the saloon, three characteristic American institutions that have passed into history by way of extinction, the monthly magazine, with all its brood of periodicals and technical journals, is about to disappear from the scene of its popularity and influence.

The fated buffalo claimed only the primal virtues of vast physical strength and endless endurance — these and the original right of way over the plains and mountains of America. For this assumption, and many gamelike qualities, the buffalo received the Belgian treatment, in all the savage, relentless thoroughness known to the *short-sighted* civilization of those early days.

The restoration of the buffalo now is earnestly being attempted by the same Government that permitted his exploitation and destruction.

The horse-car was not a sacrifice to the wanton spirit of slaughter run rampant, but was overtaken by science in the name of efficiency. Some day science will go the whole length, when her strapless, unmercenary street-cars will be humanly used, with communal good sense, by those who now must walk.

Efficiency also got after the saloon — and efficiency is the best moralist in a world with no finer regulator.

Whether the Little Red School House, the Bureau of Agriculture and the public parks and highways of our nation are to follow the magazine into oblivion, no one outside Congress can say.

Congress, at times, works in raw, delirious ways its blunders to perform.

Postage seems more important than patriotism — so a *Postal Zone Rate Bill* is invented and passed.

America's strongest challenge to the Kaiser, after the president's messages, has been voiced by her magazines and periodical journals.

The rising spirit of American loyalty has everywhere been inspired and led by the earnestness and courage of authors, writers and editors who speak to their sympathetic millions through the magazine page.

Invariably they have preached patriotism; proclaimed the vital need of a living, serving loyalty; prayed fervently to the hearts of America for a higher conception of the American birthright, and a stronger determination to preserve it.

And for this magnificent service of loyalty, for this offering of devotion, in the world's greatest crisis, the magazines, by official edict, are made outcast!

What is "a-cent-a-pound" postage on magazines, compared to the enlightenment, good cheer and fine inspiration they bring to the homes, hearts and minds of America?

It is little enough for a truly great government to provide for those who give all they have or are to make and keep that government the first and finest and fairest on earth.

They say it is war-time — a time of many difficulties, much apprehension and confusion, of many dangers and disasters.

All of which is true. Deplorably true.

And is not *ignorance the greatest danger* of all? And is there any instrument of warning, advice or encouragement so potent and powerful, so facile, fluent and adaptable as the magazine?

There is a good magazine everywhere, every day, for every one.

Up to the minute, fitted to every mind.

No fixed school process can do that.

As a war-time measure any person may send any magazine to the boys in the trenches of France for a penny.

What about the boys at the benches, in the mills and shops of America?

What about the fellows in the furrows of a million farms, planting hope for Hoover, not all of them expert, their precious farm journals slugged and suffocated?

What about the partnership of soldiers of the home soil and the fighting ones overseas?

Which is important, beef or bullets; potatoes or powder?

If they need all we can produce, we need all the knowledge available to help us multiply and expedite that production.

A magazine to the mind is as a meal to the stomach. Even a soldier's stomach, or a patriot's mind.

War dislocates, disturbs and alarms. The *great need* is *calm consistency* — in Congress, out of Congress.

America can get along without magazines — but not the America of our dreams and ambitions.

America can get along without schoolhouses — but not the America we have been building against the day of brutal barbarism.

There is a vast difference between a luminous, instructive THOUGHT and a weighable PARCEL of calico, coffee or codfish.

Even America's acknowledged materialism is not yet ready for a feudal system of the intellect; of toll-gates, stockades and drawbridges obstructing the progress of ideas.

We are striving by every form of personal sacrifice to set knowledge and decency above ignorance and brutality.

We have denied luxury, pleasure, comfort — even necessities have we denied.

But shall we snuff out the source of knowledge, and so destroy our power to snuff out the evils of ignorance and the brutality of barbarism?

EXHIBITS AT CONVENTION OF ASSOCIATED ADVERTISING CLUBS OF THE WORLD.

THE INLAND PRINTER is in receipt of a neat folder outlining plans for the exhibit of general advertising, printing, specialties, etc., at the convention of the Associated Advertising Clubs of the World, which is to be held in San Francisco, July 7 to 11. Regulations governing the character and forms of exhibits are given in the folder, together with the cost of space and such other matters as are of interest to prospective exhibitors. At the St. Louis convention last year the importance of making the exhibit a story of accomplishment, rather than a display of copy and advertising material, was emphasized. The result was the most helpful exhibit in the history of the Associated Advertising Clubs, and it is the intention of those who have the management of the convention to carry out the same idea to a greater success if possible, at San Francisco. The exhibits will be housed in the new city hall, which is probably the most magnificent and stately structure in the entire West. Communications relative to space for exhibits should be addressed to Max Schmidt, chairman, or George H. Caldwell, secretary, in care of the Schmidt Lithograph Company, San Francisco — those gentlemen being officers of the National Exhibit Committee.

Collectanea Typographica



By HENRY LEWIS BULLEN



People do not lack Strength: they lack Will.—Victor Hugo, 1802-1885.

* * * *

"Only a Compositor!"

Still for ourselves, in every state consigned,
Our own felicity we make or find.

—Goldsmith, 1728-1774.

A JOURNEYMAN compositor is the hero of this story. But why "Only a Compositor"? Three-quarters of all that is good in typography is the work of compositors. And let the remainder be ever so good, it is helpless to redeem the shortcomings of the compositor. "Only a Compositor!" Only a Gutenberg, a Caxton, a Bodoni, a William Morris, a De Vinne,—a noble company of compositors. If the most eminent of these had not known how to marshal his types with a master mind, he would be unknown to fame. Bruce Rogers, the best of the living printers, set with his own hands that masterly piece of typography entitled "The Centaur." It is true he also designed the types, the head-piece and the initial, and dampened with his own hands the paper, but all these elements would have failed if they had not been composed with the utmost ability of a compositor. The first page of "The Centaur" is, we believe, the greatest masterpiece in typography from the beginning of printing. It is a typographical composition which seems to be flawless in every detail.

But Bruce Rogers is not the hero of this story. Our hero set types in a great city, in the printing houses of which the mediocre seems to satisfy every demand. People make much money in that city and then emigrate for exactly the same reason that poor folks emigrate from poor countries. There are famines of food for the mind as well as famines of food for the body. Our hero did what work was given him. He had more than average adeptness as a compositor, but it was discovered that he surpassed other compositors in accuracy in setting and registering blank-book headings. Hence he lives in the memories of his employers and their employees as "Hair-space Aleck." No matter how intricate the heading, if he



Alexander Washington Collins
Compositor, of Pittsburgh.

Taken from a "snap-shot," in the absence of a good photograph, our picture does scant credit to the subject.

set it, it registered with the ruling "the very first time." We honor him for this. "Act well your part, there all the honor lies." Nevertheless, he had a finer appreciation for fine printing than any other printer in his city, and he expended more money to possess fine printing than all the other printers (employers and employees) in his city.

Alexander Washington Collins, born April 12, 1870, in Salisbury, Maryland, was the son of a millworker, and learned printing there in the printing-house of Brewington Brothers. After learning, he continued with that house as a journeyman. Later he worked at the case in Philadelphia. In 1892 he settled in Pittsburgh, where he was soon happily married. He died on January 26, 1918, at the age of 48 years. In twenty-six years he worked in three establishments as a journeyman compositor, with the exception of five years, during which he was foreman of a small plant. Although well liked by his associates, he was somewhat of an enigma to them. A man who grew up with him informed

Collectanea that Collins "had more in his head than he ever let out. This knowledge you could get by drawing him out." The same informant (now a proprietor printer) says: "He was a great help to any apprentice who he found out was anxious to learn, and I was helped a great many times by him during my apprenticeship. He wasted no time with an apprentice who was not seriously inclined toward his work. I have always considered this as a striking evidence of his love of Printing." Next to Printing, Collins was interested in Masonry. Although frequently urged, he declined election to the honors of his lodge—Ionic Lodge, No. 525, F. & A. M.—but was none the less a worker. He was a diligent instructor in the Work. The secretary of Ionic Lodge informs *Collectanea* that Collins "was one of the shining lights of the fraternity, being very bright and brilliant in the Work." His Masonic brethren of Ionic Lodge and of Bellfield Chapter awarded him all possible posthumous honors on that day when his body was placed at rest in Uniondale Cemetery. Collins liked to travel. His objective might be the Panama Canal or Florida, but on these journeys he consolidated friendships of a kind denied him in Pittsburgh—of which more hereafter.

If the foregoing were all, this story would be pointless; but Alexander W. Collins had a side to his brief life (latterly afflicted by a distressing disease) which either that modesty, which was one of his marked characteristics, or the indifference of the printers of Pittsburgh, prevented them from more than dimly appreciating. Collins and the great De Vinne were close friends and in frequent correspondence. Collins had many friends and correspondents among those who take an intellectual view of Printing, not only in America but abroad. When, in 1914, De Vinne passed on, one of the printing-trade periodicals a week later printed a surprisingly complete bibliography of De Vinne's literary works, essays and books. This long bibliography of the works of the man who wrote more about printing than any other man was compiled by

Collins and put in type with his own hands, and framed and presented to his great friend De Vinne on Christmas, 1912. De Vinne regarded this as the greatest compliment that was ever paid to him. All who know the difficulty of bibliographic research wonder at the thoroughness and completeness of this compilation, especially when the isolation of the compiler in darkest Pittsburgh is considered. In 1914 it was reprinted in the "Annual of the Grolier Club of New York," the leading club of bibliophiles in America. Collins was also the best informed man on matters relating to the history of printing in Pittsburgh and the surrounding territory. His research work in this connection remains in the form of extensive notes, which he intended to have incorporated in a book. These notes are now in appreciative hands and will be published.

Alexander Washington Collins, journeyman compositor, died possessed of a library of books on printing and of finely printed books surpassed in extent by only two other private collections in America, those of De Vinne and of D. B. Updike, of the Merrymount Press, Boston. Besides the books, the Collins library was enriched by copious notes and compilations which express the ardor of an inveterate student and lover of the literature of printing. When Bruce Rogers issued his beautiful and masterly translation of Bernard's "Geoffroy Tory, painter and engraver, first royal printer, reformer of orthography and of typography under Francis I.; an account of his life and works," published in a limited edition of 300, price \$35 per copy, only seven printers did themselves the honor to purchase it, and this learned journeyman compositor was one of them. An examination of Collins' library shows it to be selected with the utmost discrimination as to the rarity and condition of the books. It is found that Collins had a surprising number of books desired by (but not in) the large Typographic Library of the American Type Founders Company, the most complete in existence. All the Collins books were kept inside locked cabinets. Books that are masterpieces of typography were wrapped in tissue-paper and tied with silk ribbons. Thus he showed his love of them. His library was catalogued with great thoroughness. He would have made an ideal librarian, and doubtless had he lived his talents in that direction would have been recognized. That such recognition did not come is entirely due to the modesty of the man. Although his bibliographical work was appreciated and he was known as an earnest collector by his distant friends and correspondents, not until his death was the remarkable extent and

quality of his collection known. A library that would have been notable and admired in Boston — blessed with scholarly printers above any other American city — was regarded indifferently in Pittsburgh. Collins took pride in showing his books to his fellow-printers, including some master printers,



Monument to James Anderson,
Amateur Librarian, of Allegheny, Pa.
*Lack of space prevents showing the extensive platform
which adds distinction to this monument.*

but could evoke no interest beyond perfunctory compliments from his "practical" associates. Yet, if they but knew it, the one thing needed to make Printing more profitable and printers more respected in Pittsburgh was the use of this modest compositor's books.

This was not a great career, but our good friend Collins was happy in it. He lived comfortably and contented and was loved by many. He moved forward intellectually, never looking around to see whether any one noted his advance. That way he had ambitions — nowhere else seemingly — suiting himself to the estate in which circumstances had placed him. The leisure of his latter years was devoted to diligent preparation for a work which would have insured him recognition in the annals of typography, had he lived to complete it. As it is, he will live in the hospitable pages of THE INLAND PRINTER.

A Library That Worked Much Good.

THE printer who has "no time to read" should reflect upon the careers of Carnegie and of Edison, two "practical" men, and assiduous users of books. If Edison had not been blessed with the love of books he would never have been an inventor — we have his word for that. Right in his factory he has a great working library. When he started to develop his storage-battery he examined three hundred books on that subject to save himself the trouble of repeating the failures of others; then he started at the "peak of experience in the art" and saved years of time.

Collectanea shows an imperfect picture of part of a splendid monument, designed by Daniel Chester French, and erected by Andrew Carnegie in honor of the first librarian of Allegheny, Pennsylvania — an amateur librarian! James Anderson, an ironfounder in Allegheny (across the river from Pittsburgh), had accumulated about four hundred books in 1850. He made these free of access to the young men, and on Saturday evenings acted as librarian to loan the books for home reading. One of these borrowers was one Andrew Carnegie, a bobbin-boy, earning \$1.20 a week — a little less than 1¾ cents an hour! Anderson encouraged young Andy and Andy, as we all know, was ready to read. Gratitude to James Anderson induced Carnegie to erect a great building in Allegheny in which to house the James Anderson library and many thousands of other "sources of information." That was in 1890. He was so well pleased with his venture in this kind of philanthropy that he made the erection of libraries the great avocation of his illustrious life. In 1904 he again expressed his gratitude to Anderson by presenting to the city of Allegheny a noble monument to his benefactor. The picture does scant justice to the virile figure of a blacksmith seated on his anvil, reading a book between jobs, a story which is common enough in the careers of great men. At the dedication of the Carnegie free public library in Allegheny, donor Carnegie said, among other interesting things: "I also come by heredity to my preference for free libraries. The newspaper of my native town recently published a history of the free library of Dunfermline, and it is there recorded that the first books gathered together and opened to the public were the small collections of three weavers. Imagine the feelings with which I read that one of these three weavers was my honored father. He founded the first library in Dunfermline, his native town, and his son was privileged to found the last." Noble weavers, three!



COST AND METHOD

BY BERNARD DANIELS.

Failures.

An expert accountant of some note has looked into the cause of a large number of failures and says that he finds two very prominent causes present in nearly all of them. The first and most numerous is the lack of a good system of bookkeeping, and in many cases of any bookkeeping at all. The second is the lack of any adequate means of ascertaining actual cost. He admits that bookkeeping will not give costs, but says that they must go hand-in-hand, bookkeeping and cost-keeping. There is no doubt that he has found the principal reason, so far as printers are concerned.

Finished Reforms Are the Only Kind That Pay.

Within the last two months the editor of this department has received eight letters saying that the writers had started the cost system in their plants and found that it was too complicated and took too much time and that they had therefore dropped it.

These printers knew that they were not getting correct costs on their work and started out to reform the methods of their shops by installing the cost system. After a few days, or weeks, they found that cost systems were not automatic, self-winding, self-starting, perpetual-running, elastic entities, but needed careful attention every day. Of course, they knew that there was nothing else connected with the printing business that would run itself without supervision and a certain amount of actual labor, but somehow they got the idea that the cost system would work miracles.

The cost system is really a system of bookkeeping of labor and material expenses, just as the office bookkeeping is a system of bookkeeping of money or financial expenses. The lack of proper bookkeeping was the trouble with these plants in the first place, and the proprietor was to blame. The dropping of the cost system placed them in a worse condition than before the attempt was made, for it destroyed what little faith they had in the system.

The job that is started and not finished does not get paid for. The advertisement that is printed and not distributed among the probable users of the goods advertised does not bring business. The press that is run without a form does not print. The cost system that stops with a time-ticket and some sort of job-record does not tell anything about cost.

The time-tickets may contain the data from which the cost could be worked out, but unless some one puts a certain amount of labor on the collation of the records and the figuring out of the results the cost system is dead.

Do not try to install a cost system unless you intend to carry the work to a finish. The finished system will show you which jobs pay and which do not; which machines are profitable and which you would be better without; the exact cost, in whole and in detail, of every job going through the plant; the exact amount of actual profit you have made, and what you should have made if you had got the right price for the work. Is not this enough to make it worth while? Yet it is only the

ordinary results of a moderately well-kept cost system; with more attention it will show a lot of other things that it is good for every business man to know.

Carry your cost system to a finish, it is the only way to make it pay.

Sources of Lost Time.

There, you guessed wrong. We are not going to say anything about the workman who comes late, washes up early and wastes time in conversation. It is your fault if he does it and you must pay.

There are other sources of greater loss in every printery in the land, including some that have all the latest fast-running machinery and the most modern cost systems.

The first and greatest source of lost time is improper planning of the plant so that a workman is required to travel a few feet further each time he needs some material or to consult his foreman about the work. To illustrate: There is a certain plant in an eastern city where the men have to walk the entire length of an eighty-foot room each time they take a proof to the proofreader or wish to consult him about a difficult point in the copy; another, in the Middle West, having a pressroom with twenty small presses, has placed the foreman and time clerk at one end of the room, while the presses are lined up along the windows at one side and the drying-racks are placed on the other side of the room, which is 40 by 60 feet. What amount of time do you suppose the workers in these plants lose in useless footwork?

In another plant where they boast of the excellent way they have of keeping the standing pages in a minimum space by placing them one above the other with a cardboard between, we have seen a man lift twelve pages to get two. A decent live-rack, with slides or galleys, would cost more at first, and might take up a little more room; but how many half-hours like the one mentioned would be saved, and how soon would they pay for the difference in cost of the racks?

Then there is the improper planning, or the lack of planning, of the orderly progress of the jobs through the shops, and their prompt passage from one department to another. This is often the cause of a serious loss. We recall one case where the failure of the order clerk to note all the details on the instructor for a job caused the foreman and workmen to walk a distance equal to four city blocks and resulted in the job being almost spoiled by being folded wrong. It took three hours to refold it.

One printer who had considerable lost time in his pressroom was able, by a slight rearrangement of the machines and a change of entrance for stock, to reduce the lost time from twenty-six per cent to eleven per cent. The change cost about \$150.00, but the saving of fifteen per cent on ten cylinder presses amounted to almost nine hours a day for one press and saved the buying of a new machine that was contemplated.

These few suggestions are handed out to get you to thinking, and in the hope that when you see a chance for reform you will let us hear about it for the benefit of other readers.

Misleading Advertising to Printers.

After looking over this month's printing-trade journals and the advertisements shown therein, the thought is forcibly impressed upon our mind that the builders of printing machinery, especially those having new machines or attachments, must think that printers are particularly susceptible to vaporous claims of high production and low cost, and are therefore to be "gassed" into buying about anything for which the claim is made strong enough.

But this is not all. There is a class of advertisers who boldly make the claim that the printer is losing his customers because he does not have this or that particular machine or attachment, and that they are going across the way to the printer who has it and is thereby enabled to reduce his prices.

As a matter of fact, such advertising is not only misleading, but positively untruthful, and has been the cause — or one of the causes — of the unremunerative prices that have prevailed in the business.

We all know of the misleading figures given out by the manufacturers of composing-machines when they were first placed on the market, which named the bare wage item as the cost of composition. Many will recall the claims of certain fast presses when first offered, in which the cost of presswork was given as a few cents per thousand by taking the mere running wages cost. The business is still suffering from these causes; but there seems to be a perennial crop of foolish manufacturers and advertisers, for the April magazines have more of the same ridiculous claims.

This habit of advertisers in predicating that the majority of work is placed upon a competitive price basis, and that it is necessary to have their machines to meet competition, is all wrong — ethically, practically and morally — because it is not in accord with the facts.

First, because the majority of these machines will not do what is claimed for them except under the tender care of experts surrounded with experimental conditions. The commercial results discount these claims from forty to sixty per cent.

Second, because the majority of printers have already discounted the effect of the real merit there may be in these machines by reducing their prices to meet the demands of their customers who have read these glowing advertisements and threaten to go elsewhere if the printer does not meet the reduction the machine is claimed to make. (They seldom do, however, if the printer has his back-bone where it ought to be.)

Third, the majority of printing orders are not placed upon a competitive price basis. In fact only a small proportion are. An extensive investigation, covering the records of a number of print-shops for several years, showed that the average printer made estimates upon a bulk of work equaling about twenty-five per cent of his gross output. A few gave more, but the majority made fewer estimates. Of these estimates, practically the entire number were shopped around to four or more printers, and the average was five printers to an estimate. This investigation covered a period of six years and the total number of estimates was 28,800. The fact that there were five printers to an estimate shows that 144,000 estimates were given on these 28,800 jobs and that the actual average of business placed was just about five per cent of the gross business of the printers estimating. Therefore, only five per cent of the business can be affected by the machines of these gentlemen who are so industriously telling the printer that all his work is going across the street because the other fellow has bought of them.

The actual facts are that many jobs are now done at a loss because the printer doing them is told that the other fellow has better facilities, and because the makers of machinery are so persistently advertising that their machines will enable the printer to *reduce prices* to his customer. This they do, regard-

less of the fact that the printer is their customer and the man upon whose prosperity they must depend to secure the payment for their machine and for repeat orders.

The printing-trade journals are now so generally read by advertising men and business men who are placing orders for printing that advertisers should be careful to keep within bounds, as these men seize upon such things and use them as clubs to beat down the prices of work that is not really competitive, by threats to change printers.

On page 86 of the April issue of THE INLAND PRINTER, a writer who has the right idea shows that improvements in machinery have not actually reduced the cost of the product, though they have increased the production. The labor saved from one operation is immediately absorbed by another and the increased product acts to increase the demand, and the market soon stabilizes. Machinery has, as he says, been sold on the wrong basis. The printer has been the victim — or shall we say one of the victims, though printing seems to have suffered the most — and has fallen for the reduced cost idea and given the customer all the theoretical advantage before he received any of the practical benefits himself.

It would almost seem that the printer needs a censor of advertising to protect him from being carried away by the wonderful machines that are going to reduce costs one hundred per cent and make his life one grand picnic (hustling some other machine or labor to pay for the wonder).

Bargain Printing.

There is a certain peculiar twist in the average human intellect that leads to the desire to get something for nothing. No amount of economic education seems to be able to eradicate it; no innate desire for fair play has any influence upon it; no realization of the truth that nature demands its *pro quid quo* under all conditions keeps him from being stung again and again.

The printer is no exception to this overmastering desire; therefore, we have with us at all times that wise printer who is going to corner the market for stationery or some other item by making low prices and combining the orders in large forms. Usually the other fellow gets the best of him, and the funny part of it is that he does not find it out until the damage is so great that he can not recover.

Most of this work is solicited by samples which are very ordinary in appearance and only appeal to the very cheapest class of buyers, while in the case where a well-known stock is used as a leader, there is often either deliberate misrepresentation, or some idea of getting a better price for a larger quantity, otherwise the printer is a sure loser if any attempt is made to deliver the goods.

Even in these strenuous times, with the paper market as uncertain as it is, this demoralizer of the trade is abroad in the land, and before us as we write is a letter-head printed in blue ink on Hammermill Bond, folio, 16-pound, ruled with faint lines on one side, and bearing the following quotation of prices: 250, \$1.35; 500, \$1.90; 1,000, \$2.90, delivered.

Hammermill Bond is quoted today at 15½ cents a pound, which makes the cost of a thousand pieces letter size \$1.25, without any allowance for waste or spoilage (of course these fellows do not allow for overs and spoilage, but the honest printer who sells by the thousand does). It is therefore worth at least \$1.80 for the plain stock, which leaves only \$1.10 for composition, presswork and delivery by parcel post.

Of course this printer will tell us that he gets many orders and runs them on full sheets, thereby reducing the cost far below that of the ordinary printer who does them one up on the job-press.

Let us see how it figures out to run them eight up on a sheet 22 by 34 inches in size, which requires the setting of eight headings and running on a pony cylinder press. We will give

him the advantage of having the ruling done in bulk in advance of the orders at 60 cents a ream. Here are the detailed figures:

	250	500	1,000
Stock and waste, eight lots	\$ 2.75	\$5.50	\$11.00
Handling stock, ten per cent. ....	.28	.55	1.10
Ruling in quantity .....	.30	.60	1.20
Composition of eight headings, five or six lines each, 36 minutes for each head at \$1.50 an hour, 90 cents for each heading	7.20	7.20	7.20
Lock-up of one form 22 by 34, 42 minutes at \$1.50	1.05	1.05	1.05
Make-ready, blue ink, 2 hours on pony at \$1.25	2.50	2.50	2.50
Running, 1,000 an hour at \$1.25 .....	.32	.63	1.25
Ink .....	.25	.35	.55
Cutting, counting and packing, eight lots, for mailing	1.60	1.80	2.00
Postage for delivery by parcel post, 2 and 3 pound packages .....	.88	.88	1.20
Total cost of eight lots	\$17.13	\$21.06	\$29.05
Add for profit twenty-five per cent.	4.28	5.27	7.26
Total selling price	\$21.41	\$26.33	\$36.31
Price per lot	\$2.64	\$3.29	\$4.53

Of course, our friend of the low price, who is located in a large southern city, will come back with the claim that he has low wages cost and that his stock is bought in large quantity below the market rate, and that it does not cost him this much. The fact is, he could not make the goods at his prices if he got the paper for half price, to say nothing of profit.

He and others like him are simply fooling themselves and injuring the trade at large by creating a false idea of values in the minds of buyers.

So long as such printers advertise like fools and human nature is as it is, just so long will we have to endure unfair competition, for these men do not stick to their own territory, where they would soon play out, but reach out into other States. The sample we have was sent in from a town six hundred miles away from the printer sending it out.

After more than ten years of cost campaign work, it is somewhat discouraging to find that a printer in a city should be so little affected. It is bad enough to find such cases in the small community in the country where the print-shop is only about half busy and the proprietor dreams of something to do in the idle time at no cost.

Appearance at First Meeting.

There, now, you think at once that you are going to read something about the salesman and his personal get-up, but you are mistaken. This train of thought was started by passing, on one of the main streets of a big city, a colored boy pushing a neat barrow in which was some printed matter; the boy was as well dressed as the occasion demanded and the barrow was whole and clean; even the job of printing was fairly good, being well displayed and neatly printed in two colors; but it was bundled together with a band of spoiled sheets of some other job at the top and bottom to keep the strings from cutting, and without any protecting wrapper or semblance of style in packing.

Our first thought was: Wonder how that package is going to affect the buyer, who evidently expected a nice job of printing. When he sees these pamphlets with unprotected edges getting soiled and dusty in his storeroom he will have anything but a kindly feeling for the man who sold them to him.

There may be some class of printing that deserves no better care in delivery than this, but the writer has never seen it; he has seen quantities of work delivered in just that manner.

Many a job that was really good and appropriate for its purpose has failed to give satisfaction to the buyer because of the fact that his first impression of it was an unpleasant one, caused by the manner of packing and delivery. There are

thousands of business men who understand this, and many are reaping several hundred per cent profit on the extra cost of an attractive package. If you are not convinced of this, take a tour through one of the big department stores and note the variation in price of equally good merchandise when sold loose and when carefully packed; and the evident satisfaction of the buyers of the expensively packed goods as compared to the apparent discontent of the bargain-buyer who takes the unpacked bulk goods.

One of the best illustrations of this fact is the business that has been built up by the National Biscuit Company; equally good cakes were made before they introduced the sanitary package, but the method of handling did not encourage buyers as do the dainty boxes now used.

It pays to deliver all printed-matter in neat packages or boxes (in most cases the boxes are the cheapest when the labor of packing is counted with the box or wrapping), and it is only necessary to try it for a short time to see the effect on the buyer. When a man receives his printing in a box, or a number of boxes containing a certain quantity — each protected from dust and soiling, and unmarked by string-cuts — he is less likely to look for faults and make kicks than when a tough-looking bundle is dumped on his office floor or in the wareroom, making it necessary for him to go to the middle of the bundle to get a really good copy.

To judge by some of the packages seen on the streets in course of delivery the printer is particularly remiss in this point, and either grossly careless or ignorant of the psychology of the effect of appearance at first meeting. You would not send out a tramp salesman, nor even a bum deliveryman, then why a tramp package that sometimes looks very bum before it gets to its destination?

COLOR AND CONVALESCENCE.

This is an age when every calling, be it trade or profession, is called upon to exert its ingenuity in behalf of a nation's welfare. Art hastened to the assistance of war and daubed ships on sea and draped guns on land so that they were merged with seascape and landscape. The khaki of our soldiers is a chromatic touch that the principles of painting have added to war.

But now art is going into the hospitals to assist the science of medicine in its work of healing the wounded. It has been an axiom of medicine that a patient in a room with an exposure to the sun convalesces more quickly than does a patient whose room has no place in the sun. It is not so much the sun beating on the patient as the psychological effect of the cheerfulness of sunlight. So Kemp Prosser, an English interior decorator, has devised a system of mural decoration which will in effect be a camouflage of the cheer of sunlight. The walls of the room in the McCaul Hospital in London, where he has carried on his experiments, "have been distempered in a pale yellow tint," says the correspondent of the *International Studio*, "with a frieze of a grayish blue tint above, a picture-rail of an apple-green separating one from the other. This color is also used for part of the woodwork, while the rest, with the bedsteads and other furniture, is painted in a tone approximating that of the walls, and one set of curtains is of the same shade and another is of purple. The artist's idea has apparently been to produce a scheme that is neutral or negative — that is, does not thrust itself on the consciousness of the occupant; its effect is certainly restful, and while the predominant tones are cool, they impart no sense of frigidity."

It is an interesting experiment. Interior decoration of hospitals may become a definitely established therapeutic school of painting. Why not have a school that heals as well as one that causes pain, the futurist? So on with the camouflage of convalescence.— *Cincinnati Times-Star*.



WOMANS

AID. ♣

SURGICAL
DRESSING

KNITTING
COMFORT
KITS

YOU need no introduction to the AMERICAN RED CROSS. By wonderful work in war-torn Europe the last three and a half years, it has constructed an international friendship for the United States that will endure through the ages. The record is deathless. Last summer the organization asked us for \$100,000,000 to carry on the work, and got it. At Christmas time it asked us for ten million new members and got fifteen million. Soon, it will ask us for another \$100,000,000. We shall not fail to respond heartily. Surely not, when we remember what our Red Cross is doing over there.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results.

End Matrix Turns when Entering First Elevator.

An Iowa publisher writes: "I would appreciate suggestions to remedy my trouble with a Model 15 linotype. The end matrix of a line will often swing around at an angle of thirty degrees from the rest of the line while it descends to a casting position, with the result that the ear and face of the matrix are both cut and the machine stopped. The end pawls which should hold the matrix in place are both all right, the only possible cause for the trouble that I can locate being a small bruised place on the lower duplex rail of the first elevator, and I can not see any reason why that should cause the matrices to swing out as they do."

Answer.—We would suggest that you see if the rails of the intermediate channel and those of the jaws are in perfect alignment. Also try a matrix by hand and note if there is any unusual interference on the side that the ear appears to bind. As a last resort, remove both spring pawls and transpose them, then try a full line and note results. We judge that a close scrutiny of the parts will show the cause. Remove bruises on rails of the jaws with a fine file and polish with fine emery-paper. Graphite the jaws where the matrices travel.

Hair-Lines Appear in Print.

A Missouri operator writes: "Enclosed find proof of galley corrections. Notice the burrs between the letters and at the beginning of some words. I have cleaned all the matrices, never use oil where it could come in contact with them, and clean the spacebands about every eight-hour run. This condition is prevalent only while setting light-face and not on the black letters. Find also enclosed letter "e." It seems as if the wall is broken down, due, no doubt, to my predecessor not cleaning the spacebands, causing metal to accumulate on the wedge part of the spaceband and thereby breaking in the wall of the matrix. Is there any remedy for these burrs appearing in print, and is it advisable to buy a new set of matrices? Also advise what makes the justification rods quiver just after the line ejects into the pan, causing the slug-lever roll to push the slug-lever connecting rod back and forth, consequently causing the slug lever to vibrate also."

Answer.—You have left us in the dark as to the method you employed when cleaning the spacebands and matrices. We would suggest that you clean the spacebands by rubbing them on a smooth pine or basswood board. Rub the sleeve with the grain of the wood and not in a circular manner. The cleaning of the matrices is best done while they are stacked edgewise on a news galley. Rub the upturned edges with a rubber eraser and clean only the edges. After the cleaning, use a brush to go between the ears and remove the dirt and particles of rubber. The sides of a matrix should not be cleaned; it is permissible to allow the accumulation, which is usually graphite, to remain on the sides of the matrix. This accumulation around the wall of the matrix is considered help-

ful in a way, as it prevents the entry of metal during the casting operation and is said to eliminate hair-lines to some extent. Hence it is recommended to use "Notabur" on the spacebands, which, when repeated frequently, with the dipping of the spacebands into the box of graphite, soon builds up a new wall on the matrix. Of course you can see that this is not going to make your matrices as good as new nor anything like it, but it may help you reduce the hair-lines a trifle. Repeat the use of this compound frequently. The vibration of the justification lever may be due to a gummy clutch-pulley surface. Clean the leather buffers and surface of the pulley and note if the vibration continues.

Matrices Drop in Wrong Channels.

An Iowa operator writes: "Doubtless you will be able to give me some information as to the source of my trouble. I am operating a Model 19 linotype installed last July and running perfectly except for an occasional distributor trouble. The trouble occurs with both magazines—more frequently with the lower in which I am running eight-point. The font is not new, although well sorted, and all defective matrices were replaced at the time of installing the machine, and several times since. The trouble is that the matrices mix; that is, the "I" falls in "z"; "l" and "r" in "C"; "f" in "y"; "u" in "fi"; "g" in "fl"; "r" in "fl", etc. These irregularities are only occasional but make my proofs dirty and cause loss of time in extracting wrong matrices from channels where they fit tightly. The channel entrances and gate partitions are O. K., and, as far as I know, no adjustment is loose or out of proper order. The matrices which fall in the wrong channels show almost perfect combinations; in fact, I have had new matrices do this. At times the distributor will run perfectly for several hours and proofs will be excellent. Then it will start bucking and as far as the proof is concerned a distributor is useless, for the matrices seem to drop anywhere, sometimes lower-case letters being discovered in figure or cap channels, or they will fall in the auxiliary magazine, and now and then pi."

Answer.—The trouble doubtless is due to a matrix lying flat on the guides above the channels where the vagrant matrix should fall; the flat matrix acts as a bridge, and it keeps the matrix elevated, causing its teeth to again engage the rails of the distributor-bar. This matrix will then continue to travel until it releases, which of course causes it to drop into a wrong channel.

To prove it out, lay an eight-point lower-case "l", "r" or "i" on the top of the channel entrance guides and send in a matrix that should drop into one of the covered channels; turn the screws slowly and you will note that the matrix may drop on the flat matrix, but as it continues to move by the action of the screws, its teeth will again pick up the rails on the bar and will continue to travel further on. Try out each

character you have had trouble with, and endeavor to find why the matrices fall flat on the channel entrance pieces. When this cause is found and corrected, doubtless no matrices will be found to drop in the wrong channels.

In a later letter our correspondent writes:

"Your letter received in reply to my inquiry as to the cause of the matrices dropping in wrong channels of the magazine. Upon investigation I discovered the trouble to be nearly as you indicated. After casting about for a cause of the matrices falling flat on the gate partitions I decided the matrix-lift was not properly adjusted. First I straightened the partitions until they were true at the top and in alignment with the channel partitions. Then I adjusted the left until I thought the matrices were being elevated sufficiently, and began operating. That was nearly two weeks ago and I have had very little trouble since. Only occasionally do I find a matrix "visiting." I lay what trouble I now have to the matrices being old and believe that after I have weeded out a few of the worst, I shall have even less trouble."

Matrix-Lift Raises Two Characters at Once.

A Northern New York operator writes: "(1) What is the cause and remedy for matrices jumping from the assembler just after passing the star wheel? (2) What causes the matrix-lifter to raise two thin matrices at once? (3) What lubricant should be used, if any, on cams? (4) Give a test for proper hardness of metal. (5) How often should the plunger and well be cleaned? Is a lubricant necessary? (6) Should dross be kept skimmed?"

Answer.—(1) When matrices bounce out of the assembling-elevator it may be from any of the following causes: the assembler-slide finger moves too freely to the left because the brake is worn, or the brake-spring is weak; possibly the slide is oily. Examine each. The chute-spring may be bent in such a manner as to allow too much space for matrices; diminish the space. The points on the chute-spring may be too high; depress the points a trifle.

(2) When the matrix-lift picks up two thin matrices and raises them into the threads of the distributor screws, it indicates that the faces of the two top rails are worn. To remedy this temporarily, you may remove the box and then take out the box bar. Take a hammer and punch and spread the bar-point outward. See that it lines exactly in the center of the lower rail. Replace the bar and take one of the thin matrices (one that has no groove down the center) and place it in the box up against the faces of top rails. Observe the space (if any) between the bar-point and matrix. Your aim in spreading the bar-point is to diminish the space so as to permit but one thin matrix to be raised by the lift. When this is properly done you will not be troubled further with two thin matrices rising at one stroke of the lift.

(3) The surface of the cams should not be oiled. Wash them off with coal-oil and wipe them clean with a cloth. Once a week is sufficient to keep them free from grit.

(4) No simple test is available. When in doubt about the condition of metal, melt all your metal and mix it well, then pour off a small pig and send it to your metal dealer. He will make a qualitative analysis of it and will send you the necessary toning metal to be added to your metal, designating the proportion to use.

(5) The plunger should be cleaned each day with a wire brush. The well may be cleaned at least once a week with a special well-brush. This rotary wire brush gives a very effective cleaning to the well, and in conjunction with a properly cleaned plunger should tend to give good plunger action. In addition to this, increase pump-lever spring tension to the utmost, and keep the holes and cross-vents in the mouthpiece clean. Many machinists dip their plunger in a can of tallow in which a quantity of graphite has been placed. This mixture

liquefies with the heat and when the plunger is dipped into it and allowed to drip, oil and graphite enter the rings, and when in use this tends to lubricate the well. It reduces the friction to a minimum. It is recommended with tight-fitting plungers.

(6) Once a week, preferably on Saturday when work is finished, remove the plunger and then place a small lump or a spoonful of tallow in the pot. Stir it with a spoon until all of the dross is separated from the bright metal and nothing but a black dust is on the surface. Skim all of the dust off and the surface will be as bright as quicksilver. This plan will eliminate much waste, as very little free metal is removed with the oxids. After you have several hundred pounds of the oxid, send it to your metal dealer to be reduced.

What is a Standard Eight-Point Face?

An Iowa publisher desires to know what may be considered a legal standard eight-point face. He states that his eight-point runs 117 lower-case "m's" to the linear foot, while De Vinne states that 108 is standard. In order to furnish our correspondent exact information on the subject, we secured the following statement from Henry L. Bullen, Librarian of the Typographic Library and Museum of the American Type Founders Company, Jersey City, New Jersey:

"I assume your inquiry refers to the body of eight-point types. An eight-point body is .110696 inch. Therefore

$$\begin{array}{r} .110696 \times 12.000000000 = 1.08405 \\ 110696 \\ \hline 930400 \\ 885568 \\ \hline 448320 \\ 442784 \\ \hline 553600 \\ 553480 \\ \hline 120 \end{array}$$

"That is, there are approximately 108½ lines of eight-point type in 12 inches.

"De Vinne was approximately correct, but he referred to eight-point ems, not 'lower-case "m's." There is no standard for widths of letters, 'm's' or any other, except the minimum widths of lower-case alphabet established by the typographical unions, which are about obsolete. But this minimum has no bearing on the controversy, which must be decided upon the em quad basis. If the type used by the publisher runs 117 lines to 12 inches, the body is smaller than eight-point."

COLOR PHOTOGRAPHY.

Under an English patent by E. H. Tarlton, states *The National Lithographer*, two-color screens are made by providing transparent dots or lines of one color on a thin transparent base, depositing a layer of emulsion on the dots, etc., exposing the emulsion to light in such manner that it is unaffected behind the dots, etc., developing and fixing the image, and finally toning the image to the color complementary to that of the dots, etc. The dots may be produced by depositing a layer of colored particles on the base, and dots or lines may be produced by printing with transparent ink, or by photographing dots, etc., on to a sensitive surface, and toning the resulting image. The dots, etc., may be red, in which case the emulsion deposited is sensitive to blue and green only, or they may be blue-green, the emulsion then used being panchromatic and the exposure being to red light. The finished screens may be provided with a layer of panchromatic emulsion or may be used with a separate panchromatic surface when taking a photograph.

PAPER CONSERVATION PUT UP TO COMMERCIAL PRINTERS AND ALLIED TRADE INTERESTS.

BY WALDON FAWCETT.



O the commercial printers of the country, including in that category interests so diverse as book publishers, lithographers, label printers and blank-book manufacturers, Uncle Sam is turning in one of the most pressing of the war emergencies. The Government seeks, as a war measure, to bring about greater economy in the use of all classes and grades of paper and has decided to rely upon the commercial printery interests to accomplish this. It is a most interesting exemplification of the principle of "going to the source" to bring about a readjustment of industry.

As I pointed out in the article "Direct Advertising Under War Tension," published in the foregoing number of *THE INLAND PRINTER*, the war-managing agencies of the national Government have for some weeks past had in contemplation a possible attempt to extend the movement for paper conservation from the clearly defined field of newspaper and magazine production to the more diverse realms of users of paper for commercial purposes. It was not equitable, so ran some of the arguments presented, that a curtailment in the size of newspapers and periodicals should be recommended without a demand for proportionate self-sacrifice on the part of other dependents upon the art preservative. Furthermore, the consumption of paper in the printing industry was enormous as contrasted with the periodical publishing industry.

However, in the earlier days of the quest for paper economies, the reformers at Washington always seemed stopped, as though by a stone wall, because of the manifest difficulty of establishing contact with hundreds of thousands of users of miscellaneous printed matter. Publishers of newspapers and magazines could be reached via their trade associations, but to establish points of contact between the agencies seeking to bring about paper conservation (and even the main forces of the buyers of paper products and printed matter) would have required the coöperation of scores of trade associations in various lines; and even at that many isolated consumers, such as mail-order houses, would not be reached. "No, you can not go back beyond a certain point in attempting to stop paper waste," remarked a Federal official resignedly in the days when the powers that be at Washington were at their wits' end for means to mobilize all paper consumers in the cause of conservation.

Early in April, however, the clouds of perplexity that had been hanging over this question broke away to some extent. Through an inspiration, as sudden as it was radical, the government officials decided to rally the commercial printers, the lithographers, the bookmakers and the other "effectives" of the graphic arts, as intermediaries for a campaign of paper conservation. They could do more by an appeal to the printers than by broadsides aimed promiscuously at the printers' customers. Why had they not seen this before? Food Administrator Herbert Hoover was molding public habits in eating by converting the bakers, the hotel managers and the candy manufacturers — what was more logical than that the users of printed matter should be led into paths of economy by the printers to whom they naturally look for counsel and advice?

As the outcome of this ingenious move, we have the communications that have gone from the Federal Trade Commission to the various branches of the printing-trade and allied industries. The letter which has been addressed to each lithographing concern is typical. It is signed by L. L. Bracken, secretary of the Federal Trade Commission, and reads: "Owing to the necessity of saving coal, reducing the volume of non-

war traffic offered the railroads and releasing the labor needed for war purposes, the Fuel Administration has found it necessary to curtail the production of a number of non-war industries, and has requested the Federal Trade Commission to make a survey of the paper industry with the view of ascertaining what curtailment in production and consumption of the different grades of paper is desirable, and the best method of accomplishing such curtailment. In order to secure the detailed information regarding the consumption of the various grades of paper used in lithographic work, the Commission has prepared the enclosed questionnaire, which you are requested to fill out and return. It is the desire of the Fuel Administration that the survey be made as complete and comprehensive as possible."

Letters similarly calling for detailed information and varying only in minor particulars have likewise been sent to the book publishers, the makers of paper boxes, etc., and will probably have been dispatched, ere this issue of *THE INLAND PRINTER* reaches its readers, to the label manufacturers, printers of catalogues, house-organs, etc. The Trade Commission has, in making this census of paper consumption, followed a plan of its own in segregating the various branches of the industries in order that the questionnaires may be so specialized as to ask leading questions. Of course the data called for varies according to the specific activities in which a commercial printer or paper user is engaged, but as queries representative of Uncle Sam's current inquisitiveness there may be quoted the following:

"Give, in order of tonnage consumed, the various grades of paper you use in your work"; "Give, in order of importance, the grades of paper used by you which you regard as most essential, and reasons"; "State on what grades of paper used by you the consumption could be curtailed, and the estimated percentage of curtailment that you think possible for each grade"; "Name any forms of waste in your printing or lithographic business that ought to be eliminated"; "State what saving could be made by standardizing the size and quality of paper used in your work and by reducing the weight of the paper, etc."; "To what extent is it possible for you to dispense with coated or other high-grade papers requiring English clay"; "Are you in favor of having a committee of printers appointed to coöperate and advise with the Government? If so, name three persons whom you think would be best qualified to serve on such committee."

Any practical printer or printing-trade executive scanning these and the other similar questions that are being propounded from Washington, will probably be able to guess with fair accuracy what the public officials, whose duty it is to put the business section of the nation on a war basis, have in mind with respect to the printing industry and kindred activities. At that, however, I believe that there is some slight chance for misconception. In the light of the explanation and interpretation given for the benefit of *THE INLAND PRINTER* by the officials at the Federal Trade Commission, I do not believe that there is contemplated anything so drastic as might, at first blush, be suspected from some of the questions.

Frankly may it be said that the developments of the past month do not make it necessary to revise any of the intimations given in the April number of *THE INLAND PRINTER* as to the improbability that Uncle Sam will seriously discourage the normal flow of the products of the commercial printery. During a war that may take a more serious turn over night it is obvious folly to predict far in advance, but the present idea at Washington is that the printing industries will have done all that should be asked of them at this time if they standardize in so far as possible, practice rigid economy, stop the leaks and eliminate lost motion. Printed matter is too obviously an "essential" to calmly contemplate a horizontal cut in production or other heroic measures.

While the officials disclaim any intention to place hampering restrictions upon commercial printing operations, or to do more than facilitate necessary systematic economies at this time, it is the confident expectation at Washington that curtailment of production in various "luxury" or "semiluxury" lines must inevitably be reflected in the printing industry for the simple reason that many of these "rationed" industries have been large users of elaborate and costly printed matter. This is conspicuously true of automobile manufacturers, makers of tapestry, brick and hollow tile, producers of musical instruments, manufacturers of cut glass and other less essential articles, the output of which has been considerably curtailed.

By and large, it is the idea of the specialists at Washington that the commercial printers can attain the desired ends of conservation by approximately the same means that have been urged from the same quarter upon the newspapers, and that will shortly be urged upon periodical publishers. The constant advice at the Trade Commission is that the newspapers "tighten up," and by parallel formula the conviction is pressed that in commercial printing much may be attained by cutting down margins, judicious selections of type, typography that induces a maximum of effective display with a minimum allotment of white paper, and other expedients that are within the ambition of many a master of the printing craft without regard to the spur of war necessity.

It is impossible, of course, to mistake the significance of the leading questions that the Federal Trade Commission is asking with respect to uniformity in size, quality and weight of printing-papers. It is predicted that if Uncle Sam follows up the subject, the movement will develop into a potent force in behalf of catalogue standardization, which has been urged with indifferent success for some time past. As a matter of fact, the movement, if it goes that far, will be pretty certain to go farther and induce the planning of all leaflets, circulars, pamphlets, etc., in such manner that there may be cutting, printing and folding without waste from stock sizes of papers. In a sense, the Government, bent on a higher war efficiency, would be asking the printers of the country to contribute much of that same sort of cooperation that was besought of clothing and garment manufacturers when they were asked to eliminate all superfluities from 1918 styles.

In its preliminary correspondence with printers and allied trade interests, the Federal Trade Commission explains its solicitude for conservation solely on the considerations of coal saving and reduction of the volume of railroad traffic. It will do no harm to confess that behind these is another influence and one that may in time be even more potent than either of the others, the necessity for husbanding our resources of paper on account of the new dependency upon those resources which war has brought. It is because of the new war significance that is developing with respect to the paper industry that we find the Federal Trade Commission suddenly widening its range of vision and requesting regular monthly reports covering production from a total of more than 800 paper-making mills and kindred plants, whereas a few weeks ago the survey covered only 100 plants.

American printers who have noted recently the reports that the printing industry in Germany has been hampered because the sources of paper that would normally be drawn upon have been utilized in the production of Germany's famous 7,000 war-time "substitutes" will be slow to give credence to any thought that such a situation might find a parallel in America. Nevertheless it is rapidly coming about that paper, or new products made from the raw materials requisite to paper production, must have consideration as among the most vital of our military necessities. American military aeroplanes, a large proportion of the surgical dressings that will be required for the American wounded, the American type of gas mask, which has been proclaimed the best in the

world—all these and other mainstays of Yankee military efficiency, require paper or paper ingredients, and therefore the possibility must always be faced that civil demand may have to give way before military exigency in some degree.

Up to this time the point of contact between the commercial printing industry and the Government, apropos of the contemplated revision of paper requirements, has been as we have seen, via the Federal Trade Commission acting for the United States Fuel Administration. Should conservation to meet military demands for paper become necessary in any extensive degree, the War Industries Board would presumably become a factor in the situation. Already the Commercial Economy Board of the Council of National Defense has grappled with the problem of paper conservation, proceeding independently of the Federal Trade Commission. As yet the progress of the Commercial Economy Board is confined to the investigative stage, but if it should be clearly established that current and prospective paper consumption is in excess of concurrent paper production, or the production that is to be anticipated for the future, it may be expected that the Economy Board will make "recommendations" to printers, as it has to consumers of material in other industrial fields. Without any pretense that the governing conditions are parallel, an intimation of the sort of solution that the Economy Board might devise for extravagances in printing practice is found in the remedy prescribed in the paint industry, where manufacturers were induced to concentrate on a limited number of standard colors, eliminating the various superfluous tints and shades that had gradually come into the field due to the keenness of competition.

EDITOR'S NOTE.—Since this article was written the indications are that the paper situation is becoming serious, and we have been advised that it undoubtedly will be impossible to secure coated paper within a very few months. This will require a change from the coated paper upon which THE INLAND PRINTER is now being printed as soon as our present supply is exhausted. We know our readers will bear with us if the appearance of future issues does not fully come up to the standard set in the past.

HELP SELL AND WIN THE WAR.

One big thing advertisers can do in helping to sell the war to the American people is to give a standing order to their copy men to make use of a small portion of the space used with all their advertisements and printed matter, using an attractive head-liner or some striking paragraph apropos of the vital interests of our Government in handling the various war problems.

The copy man must not be overlooked and I am sure he will gladly do his bit and see to it that his advertising matter will contain something of interest, or as a reminder to his readers, that if we are to win this war, people must *act now*.

There are various important subjects to hammer on and all will make good copy, whether you refer to thrift stamps, smileage books, fuel or food conservation, Red Cross, Liberty bonds, etc. Supposing this were done by every advertiser in the United States, what a fine starter it would make in helping to *win the war with advertising*—and if it is to be sold to the American people, then get your copy men busy *now*—stop talking, *write, print and circulate*.

While this very small donation of a little advertising space by advertisers would not prove a hardship to any one, I'm strongly in favor of advertising men urging the Government to adopt the idea of buying and paying for advertising the same as for other commodities—but until such a change can be brought about, let's "whoop things up" just the same. If we have *faith* in advertising, let's show it by *action*.—Byron W. Orr, in "*Chicago Advertising*."

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat, not rolled.

AN ESPECIALLY handsome calendar has been received from The Reid Press, Hamilton, Ontario, demonstrating plainly the exceptional talent of that organization in doing high-grade printing.

HARRY W. OSGOOD, Jersey City, New Jersey.—Both the announcement and the program of the commencement exercises are pleasing. We would discourage, however, the excessive use of italic swash characters as represented in the line printed in red on the announcement.

THE MARCHBANKS PRESS, New York city, from which plant some of the best of present-day printing emanates, has recently completed a handsome booklet for A. & M. Karagheusian, rug manufacturers, which, in its dignified character, represents quality to a high degree. It is the kind of a booklet that will appeal to those who have the taste to appreciate, and the money to buy, high-grade rugs. Typography throughout bears the Marchbanks stamp of beauty, dignity and readability. Wide page margins add dignity and value to the work. The rugs are printed from half-tones, all except the first being printed in one color, brown, in which color the type, too, was printed. Cameo plate, sepia, of heavy weight, was used for the inside pages, Strathmore De Luxe of a harmonizing shade being used for the cover. The booklet was sewed.

THE LAKE SHORE PRESS, Sandusky, Ohio.—While your check is interesting in its unconventional treatment, we feel sure you would be better satisfied in the long run with a more dignified form. Novelty does not hold a charm long. The red is a little too dark, especially for the solid portions of the outline letters in the main display line.

D. F. KELLER & Co., Chicago, Illinois, recently issued a booklet entitled "Things You Ought to Know About Our Army," which is not only a representative example of high-grade commercial printing, but which interestingly relates facts concerning our big army in which all are now interested to a great extent.

AN INTERESTING specimen of printing has been received from Holland, it being a folder announcing the Second Industrial Fair of Holland, February 25 to March 9, 1918. In style of design it is similar to German printing,

following in its character the modern art idea of strong, striking, even though bizarre effects.

A. F. DROSTE, Waverly, Iowa.—The cover of the booklet for the Riverview Poultry Yards is quite pleasing. The figures "1918" should be raised to a point close to the lines above, both because they are directly related thereto and because the marginal space would be better.

ONE of the most beautiful calendars we have ever seen has been received from the Zeese-Wilkinson Company, New York city, it being done in colors that are especially beautiful in softness and delicacy together with gold. No better color printing and engraving is being done today than that emanating from the plant of this big New York city establishment.

MIDDLETON PRINTING COMPANY, Waxahachie, Texas.—The "Lone Star Band Annual" is an impressive and pleasing piece of work, and our compliments are accorded you for the care and intelligence manifested in its production. A better grade of ink would have improved the half-tones, as they appear too grayish as printed.

H. E. MILLIKEN, Holyoke, Massachusetts.—The specimens of printing done by students of the printing classes of the Holyoke Vocational School, under your direction, are exceptionally neat and pleasing. The page "Welcome to Holyoke" would be improved as to balance if the main display lines were slightly higher on the page.

WE HAVE received another collection of interesting specimens from Marken & Bielfeld, Frederick, Maryland. The work is rather more ornate than the usual run of printing these days, but intelligence in the selection and use of materials, and in the colors chosen, lifts the work far above the ordinary. The work is characteristic.

CHARLES F. DINGMAN, Palmer, Massachusetts.—The two folders sent us are quite satisfactory. The yellow is too weak in tone for effective results on the one entitled "A Service to Be Thankful For." Yellow is not a pleasing color to the eye, and is very difficult to read and trying to the eyes, especially under an artificial light.

DAVID G. TURETZKY, New York city.—You ask for an "exacting criticism" of the "Literature" leaflet or stuffer, but we would be more than exacting—quite finicky, in fact—if we found fault with so excellent a piece of work. We believe, however, that it is a little too small, as it does not show the individual specimens of church advertising forms in large enough size to be easily distinguishable.



Booklet cover by The Marchbanks Press, New York city; a representative example of the style of typography employed largely by that well-known printing-plant.

A NEATLY printed card announces the incorporation of the Jennings Printing Company, of Sapulpa, Oklahoma, with the following officers: Claude W. Harmony, president; Edward F. Kysela, vice-president; Emory Jennings, secretary and treasurer. Mr. Harmony and Mr. Kysela are both efficient typographers, many specimens of the work of each having been reproduced in this department from time to time in the past.

WATSON - JONES, INCORPORATED, San Diego, California.—The last specimens you sent us are of an exceptionally good grade, quite up to the standard of previous examples which we have been privileged to examine. Your new stationery forms are especially attractive, the colors chosen, blue for the type and a light blue tint for the decoration, make an effective and pleasing combination upon the white stock used.

SOME exceptionally pleasing printing has been received from the Ralston Industrial School, Pittsburgh, Pennsylvania, the work of students of the printing department under the direction of William F. Burmester. The one outstanding fault in the specimens, which, fortunately, is apparent in but comparatively few, is the use of Engraver's Old English, a condensed text letter, in combination with Copperplate Gothic, a block letter, and other letters of extended shape.

CHITTENDEN COMPANY, Chicago, Illinois.—The booklet "Sixty Years of Sound Finance," produced by you for The Merchants Loan & Trust Company, the oldest bank in Chicago, is a handsome piece of work, on which we are unable to offer any suggestions for improvement. Presswork and typography are of a high grade. The title-page of your excellent folder is reproduced on this page.

FROM Desaulniers & Co., Moline, Illinois, we have received an attractive, pleasing and novel folder containing Wallace Irwin's famous poem, which he wrote many years before the breaking out of the present war, in which the Kaiser is made to say, "Man vants but leedle hier pelow und vants dot leedle Dutch," etc. The events of the past four years demonstrate prophetic ability of a high degree on the part of the famous poet.

RODERICK C. PENFIELD, New York city.—All your specimens are of a high grade, distinctiveness of treatment being a commendable feature. Spacing was sacrificed for general effect to a greater extent than it should have been in the first two lines of the program for "The Chester Mysteries," which is otherwise a commendable piece of work. It effectively represents an old Colonial style. *The Spectator* is an interesting and novel little newspaper.

AN ESPECIALLY pleasing booklet, set entirely in the beautiful new Goudy series, has been

received from Wentworth Institute, Boston, no doubt a product of the printing department of that trade school. It is the catalogue of the "Seventh Public Exhibition of the Work of the Evening Classes, Wentworth Institute," which words constitute the title of the booklet. Printed

schedule, together with the realization of the "daily delivery" dream. In addition, the program of the event is given on the inside pages along with considerable matter relating to those prominently identified with the production of the big job in both organizations.

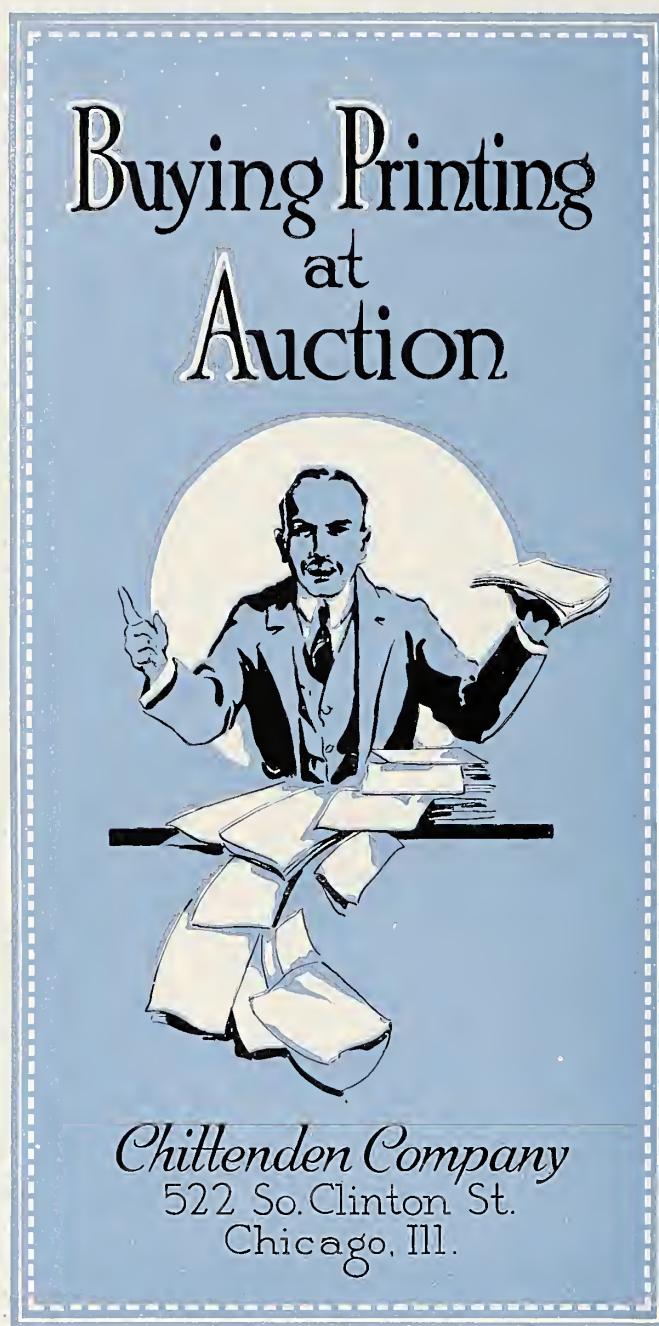
J. E. FINTZ, Cleveland, Ohio.—The specimens you have sent us—the work of students under your direction in the printing classes of the Boys' School—are exceptionally well composed. Presswork in many instances is not what it ought to be. The lines in the cover-design of the booklet for the Woman's Foreign Missionary Society of the Detroit Avenue Church are spaced too closely. While balance in the page as a whole is not bad, an improved appearance would result if the main type-group were lower on the page and if the lower group had been placed slightly higher. Colors, where used, are in good taste.

L. H. JENKINS, INCORPORATED, Richmond, Virginia.—"The House Between" is not what it ought to be, although the cover-design is striking, pleasing and well executed from every standpoint. The general format is also good and the typography is satisfactory. Presswork on inside pages is very poor indeed, however, by far too much impression being used on the type, causing the characters to punch through the stock. The half-tones are not properly made ready or printed. It is too bad that the last impression is not as good as the first, and especially so since the booklet is a bid for edition printing.

JAMES K. EATON, Boston, Massachusetts.—The large announcement, "All to One Purpose," in which you exploit the association of Walter B. Fogg with the sales department of The Everett Press, is impressive—an example of high-grade printing and advertising. The pretentious character of the announcement is the result of its size, largely, the pages being 9½ by 12½ inches. The cover is of a heavy weight, deep red stock, across the top of which the words of the title were stamped in gold. The inside pages, of which only two were printed, are of a high-grade antique laid book stock, with deckled edges at the bottom, the composition being in the beautiful Cloister Old-style.

T. F. BREEN, North Adams, Massachusetts.—The blotter,

"Is Your Business Quiet?" is meritorious, though it would be better if the display line for which the border was broken at the left were higher. In the exact center, the appearance is monotonous and unpleasing, and, in addition, balance is poor on account of the strength of the signature. With the line placed higher, as suggested, it would counteract the effect of weight of the signature line and balance would be improved. The initial letter opening the text is not aligned at the top with the top of the first line alongside,



Interesting and pleasing title-page of a folder printed and sent out by the Chittenden Company, Chicago. Original was printed in buff tint and black on white stock.

in brown on India tint antique stock, one can imagine how beautiful it is from the reproduction of the title-page design which is shown herewith. The invitation card accompanying the booklet is also especially pleasing.

A HANDSOME booklet, received from The Southam Press, entitled "Team Work — Revived for a Night," chronicles the happy incident of the completion of the large catalogue for The Robert Simpson Company, Limited, an organization similar to our Sears-Roebuck Company, on

and there is too much space open at the bottom of the initial as compared to that at the side.

WE HAVE received from Moore-Telford, Limited, Toronto, Canada, an especially good specimen book of type-faces sold by that firm. The various styles are shown, both in straight matter, with alphabets complete therewith, and in display. The cover-design is striking, the type-matter thereon being printed over a background printed from border units. The color of the background is a trifle strong, and as a result the type does not stand out as it should. This is not a serious fault, however.

PROGRESS PRINTING COMPANY, Owensboro, Kentucky.—The motto-card containing a quotation from Owsley is too decorative, the rules overshadowing the type to a marked extent. The more irregular a border the greater its prominence; borders should not be so prominent that the type is forced to the background. The type-group is too low and should be raised about six points in order to overcome the optical illusion which causes blocks or masses of type, or lines, placed in the exact center of a space from top to bottom to appear below the center. The light-face italic in combination with the bold roman strikes a discordant note. It jars the artistic sensibilities.

ELLSWORTH GEIST, who, as readers will recall, has contributed many of the best things that have appeared in these columns in recent years, has gone to an aviation school to prepare for the trip to Berlin, but the impress of his ability is manifest in the last collection of specimens that will be received from him in some time, the work of boys under his direction at the Schenley High School, Pittsburgh, Pennsylvania. Mr. Geist has always been an admirer of the old Colonial and early English styles of typography and his work has generally been representative of those styles. Simplicity and readability are characteristic qualities of all his work. The influence of Bruce Rogers is also much in evidence.

WE ARE indebted to The Davis Press, Worcester, Massachusetts, for a copy of a coöperative folder recently gotten out by that company. The folder consists of eight pages, accordion folded, on the first of which an interesting design is printed in black and blue tint, the blue tint being used as a border "bled" on all the other pages as well. In addition to an illustration, the cover-design consists of the words, "Worcester, Heart of the Commonwealth," at the top, and one line, "The City of Essential Industries," at the bottom. Each of the other seven pages is given over to the advertising of seven Worcester manufacturers or dealers, on which the advertisers in word and picture describe and advocate the use of their product. The idea is that the folders will be mailed to a list made up of potential buyers of all the products advertised, else, of course, there would be some waste. The saving in mailing expense on such a plan is considerable. The folder is of a size to conveniently fit into an ordinary envelope. It seems that the idea could be adapted by other printers as it is distinctly a conservation measure. The title-page design is reproduced.

WOOD-OAKES, Chicago, Illinois.—Good taste is manifest in the specimens sent us and no serious fault can be found with any of them. Minor defects are apparent, however, in several instances. The yellow-green ink used on the

letter-head of the firm is too weak in tone for printing the comparatively light line of type, the word "printers." The rule underscoring this line is superfluous as it serves no purpose in giving emphasis. It simply attracts attention from the type. In like manner, the semi-panel around the word "printers" on your statement and business-card in no wise helps the design; it is superfluous and could be eliminated to the

three-color process, with the addition of gold, the latter being used for the border around the page—"bled"—and for the panel at the bottom in which the largest lines of lettering on the page, the name of the company, appear in reverse. Printer, engraver and designer deserve praise for the high character of the product.

THE EXCHANGE PUBLISHING COMPANY, Atlantic City, New Jersey.—All your stationery forms are too elaborate in the use of decoration, especially since that decoration is not appropriate. It would make very satisfactory stationery for a florist. Red and blue constitute an abominable combination on the bill-head, but the color effect on the letter-head is not so bad, because, there, the green inclines more nearly to blue and is used in a very light tint. The text-matter on the blotter, "All the Time," is cut up into too many parts, making reading a difficult matter, and effective comprehension is therefore out of the question. Too large a portion of the design is printed in red, and the effectiveness of the red is weakened through too general use, the value of contrast being lost. Simple designs and simple color combinations are best.

QUITE a novelty has been received by THE INLAND PRINTER from The Chestnut Street Engraving Company, Philadelphia, in the shape of a card on which is printed a large half-tone, it being an illustration of the banquet scene of the Philadelphia Club of Advertising Women, with titular matter above and with a border of rules in color around it. Workmanship is good, but the novelty of the thing comes in the speed of its production. This is best explained in the letter accompanying the card, written us by John T. Hannas of the engraving firm. In part the letter reads as follows: "Notwithstanding the ancient joke as to Philadelphia's slowness, this scene was photographed, engraved, printed and delivered to the guests in even less than the time mentioned—two and a half hours." In other words, those in attendance received the printed copies before they left the banquet hall.

P. L. A. LINES, Seattle, Washington.—The specimens are generally good. We note, however, that you are prone to use capitals to a large extent where lower-case should be used because of its greater legibility. Capitals are satisfactory for display lines of few words and for signatures—and in small sizes occasionally for purposes of distinction and emphasis in other display lines—but to set a large mass of text-matter in capitals is a serious mistake. We also believe you use decorative ornaments needlessly in many cases. Of the two settings of the page "Greetings" for

the third page of the house-organ, we prefer the design as printed because of the elimination from the first proof of decorative units which served only to handicap the effectiveness of the type. In arrangement, display and use of white space your work is especially good.

P. W. McARTHUR, Cedar City, Utah.—Of the two letter-heads for the College of Utah, the one in which the words "Mechanic Arts and Fine Arts" are more prominently displayed is the better, especially in display and spacing. In the other the address line is too close to the matter above. The soda-fountain menu is not so good as it might be if the main display lines were slightly smaller so that they could be placed lower on the page (as placed, and because of their



Title-page of eight-page coöperative folder prepared and printed for seven manufacturers by The Davis Press, Worcester, Massachusetts. For more detailed description, read review addressed to that company which appears on this page.

improvement of the work. Of the three tints used for the background on the business-card we like the buff best, although the blue is satisfactory.

THE ENGLISH WOOLEN MILLS COMPANY, Cleveland, Ohio, has sent THE INLAND PRINTER a copy of its forty-second clothes book, a booklet which in picture and text illustrates the styles of men's clothing adopted by the company for the spring and summer trade of 1918. The booklet is a handsome one, the cover-design being especially pleasing and striking. It is made up of an illustration of a man in military uniform and another in "mufti" engaged in animated conversation with a stylish and beautiful young lady, while in the sky of the background an aeroplane soars. The cover was printed by the

The LANTERN

LIGHTED BY THE
Amsden Studios Cleveland

Third Year

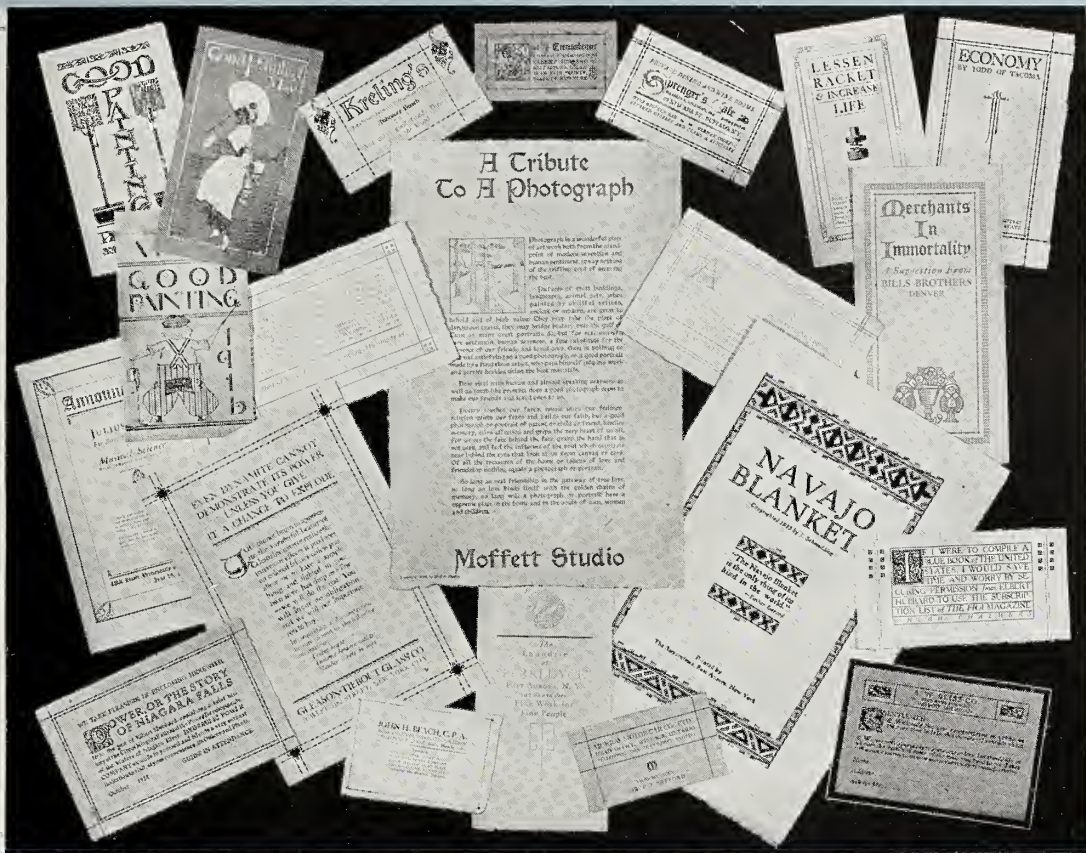
Nelson E. Amsden Editor

Gleam Nine



*"And ye shall be a people of the living, for the people
and ye shall be a people of the living."*

Interesting and appropriate design on first page of a four-page
house-organ published by an organization of artists,
the Amsden Studios, Cleveland, Ohio.



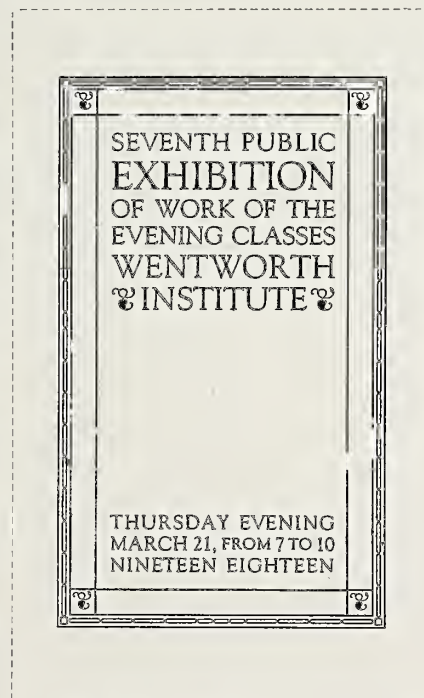
Examples of the work of Axel Edwin Sahlin, East Aurora, New York.

size, the page is made top-heavy), and if the words "quality and service" were placed close to this group. The name of the firm and address should be placed at the bottom of the page to stabilize the upper part and only one ornament should have been used, it to be placed between the upper and lower groups, above the center of the space between, in the ratio of two to three. Presswork is not good, impression being weak and an insufficient amount of ink being carried.

WE HAVE received an interesting announcement from The Studio Press, Indianapolis, Indiana, which is operated in their home by Florence and Edwin Grabhorn. It is quite interesting in design, neatly and effectively composed, readable, and well printed on white hand-made stock. The first page is given over to an illustration of the home-plant building, which is printed from a line-engraving in a deep green, sky and foreground being in light blue. On the third page, neatly composed in Caslon, the following message is printed: "Our Hope. The Studio Press is our home—not merely our shop. We who constitute it live here and eat here, as well as work here. Our life is our work. Our associates by day and by night are our presses and type-cases. We often hear it said that our work bears a different stamp. We hope it does—the stamp of the best in our lives." The Grabhorns surely love the printing business.

ALVIN E. MOWREY, Du Bois, Pennsylvania.—In general, the specimens you have sent us are of a very good grade. The only fault we have to find with any of them that is at all serious is the position and shape of the central group on the title-page of the folder for Atherton & Rumberger, Incorporated, entitled "20 Years Ago." This group is placed in the exact center of the space from top to bottom, contrary to the law of proportion, which, in combination with the fundamental principle of balance, dictates that the group should be placed above the center of the space in the ratio of two to three. If the

group had been made a part of the upper group by close proximity, its shape would be more harmonious with the shape of the page. To our eyes, also, the italic capitals strike a discordant note in the design, running diagonally to the perpendicular lines of the border as well as the lines of the roman type used in the design.



Interesting cover-design of booklet from printing department of Wentworth Institute, Boston, Massachusetts.

STAR PRESS, Bridgeport, Connecticut.—Your letter-head is just ordinary—not very bad and yet not very good. Paneled designs are more often unnecessary than required, and should only be used when they serve the worth-while purpose of classifying the matter or of emphasizing the important parts. When panels are used the matter therein should be squared up to conform to the proportions of the panels, else an unequal and displeasing distribution of marginal white space will result in a poor appearance. Better unity would result in this particular instance if the panel style had not been used, and less decoration would allow the important type to stand out. The gold used for the outer border can scarcely be seen when the brown sheet of paper used is held at certain angles. Green would be better than gold for this border, but three colors should not have been used on this particular piece of work. Two would make more pleasing results certain, and the expense would not be so great. The repetition of the word "printing" is needless, and the separation of the words "service" and "perfect" is not conducive to quick comprehension—an important consideration in all printed publicity.

"THE MAN TO KNOW" is the title of a beautifully designed and printed booklet sent out by Levey Brothers & Co., printers and designers of advertising, to announce the appointment of Harrison W. Barnes as director of their Advertising Service Bureau. The cover-design is made up of a small panel placed in the upper right-hand corner of the page, in which the simple words "The Man to Know" are hand-lettered in a readable and distinctive style. The lettering itself is printed in a medium gray, whereas the rules of the panel and the small amount of decoration are printed in a light gray. White stock, with an outside deckled edge, combined with the design, makes the cover especially inviting, the effect being characteristic of dignity and quality. The inside pages are printed on a

grade of stock similar to that used for the cover, double folded, and, following the title-page, a half-tone portrait of Mr. Barnes, tipped on, faces a line illustration of the home of the company, printed in light gray on the second and third pages. A readable size of Caslon was used for the text, which, with liberal margins, makes the inside pages as delightfully pleasing as the cover. The first impression is good, the succeeding impressions both good and lasting.

F. W. WARDWELL, Portland, Maine.—You are doing an exceptionally good grade of work, some of the specimens of the last collection sent us being out of the ordinary both as to quality and originality. The cover of the Preble House menu is decidedly pleasing. On the historical and descriptive booklet of this hotel, however, the two main lines of the title-page are too low on the page, causing it to appear bottom-heavy. These two lines are even below the exact center of the page, and if there were no lines below the effect would be unbalanced, but, with the lines at the bottom, the effect of poor balance is made even more pronounced. Perpendicular balance is found above the center. The cover of this booklet, printed from a half-tone illustration of the hotel building, is quite striking, effective and interesting. Presswork on the dull coated stock used is excellent. The headings on the inside, set in Litho Roman, do not harmonize with the text-matter, which is set in Cheltenham Old Style. Other booklets are decidedly pleasing, although on the one for the Falmouth Hotel there is too much space around the initial letters. Let us caution you again about the use of capitals for large masses of reading-matter. You show considerable taste in the selection of colors.

THE PIONEER BINDERY & PRINTING COMPANY, of Tacoma, Washington, kindly remembered THE INLAND PRINTER with a copy of the "Roll of Honor," which was prepared and printed, and presented, along with suitable gifts, to those from the company who were enrolled in the Government's military and naval forces, at Christmas time. Regarding it Mr. A. B. Howe has written us as follows: "This is an idea that we have not seen used before, and, as time goes on and the roll of honor grows from year to year, something of this character would be a thing of value for firms in all lines of business to produce. Of course, where there are many names it would necessitate printing same in booklet form, and it appears to the writer that there are many good jobs of printing that may be picked up on this idea, thereby not only helping the printing fraternity, but making a record that would be of increasing value with its age." The "Roll of Honor" was 10 by 17 inches in size and printed on white bond stock. The "bled" border, the text initial "T" and the seal were in gold; all the type, except the words "Roll of Honor" in the opening text, was in green; the flag, except for the stripes, was in blue; and the stripes of the flag, the holly berries and the candle ornaments were in red.

P. A. WARE, Gooding, Idaho.—The large collection sent us demonstrates that you are consistent in the good quality of your printing. It is sensible printing, too, the kind that is not only pleasing and effective, but which, because of the simple style of composition, leaves a little for profit between the cost of production and the

selling price. Good taste in the selection of type, and the shaping and arrangement of the lines, combined with proper and effective display, leaves us no opportunity for finding fault with your composition. Presswork is good on all the commercial specimens, although, as you state, it is not what it ought to be on the high school annual. If the customer were twenty days late in furnishing you with his copy it seems that

ment of the type and display are conducive to easy reading and quick comprehension. The borders, however, are a little too complex and decorative, their prominence handicapping somewhat the effectiveness of the type. Plain borders would be better. We note that on one of these blotters you have used italic capitals for several lines. In some cases this is all right, but, as a general rule, we discourage the use of

italic capitals for manifest reasons. An element of distinction and stronger emphasis are no doubt given the blotter by printing the displayed line "Effectiveness" in those characters, though the result is not so pleasing as had either roman capitals or lower-case been used. We would pass over this point with less regret than the use of italic capitals for the small lines at the bottom. Borders made up of alternating light and heavy units should be avoided, as their spotty appearance makes them too prominent. It is not to the borders that attention is most desired, but to the type. The spotty borders do attract attention, but too much of it by far. After the roving eye of a reader is directed to an item of advertising, such borders go on attracting his attention—away from the type—or irritating him so that he can not read with the satisfaction so essential to clear comprehension.

NEWCOMB & GAUSS, Salem, Massachusetts.—The program for the exercises in celebration of the seventy-fifth anniversary of the dedication of the Congregational Church of Topsfield is interesting from the fact that the program for the dedication itself was also printed in the office of the *Observer* three-quarters of a century ago. As a job of printing, it is ordinary. A grouping of the lines of the title-page into compact blocks, with the white space massed in one or two spaces instead of being equally distributed between all lines of the page, would make for a more interesting appearance. The cut on the second page is placed too low on the page, not only breaking up the white space of the page into equal and monotonous sections, but making balance poor because of an optical illusion which causes blocks of types, cuts or lines which are in the exact center of the page from top to bottom to appear below the center. The rule of two to three, a very good rule for pleasing proportions, should be followed in like instances, that is, the space from the top of the page to the center of the cut, or block, should be to the space from the center of the cut to the bottom of the page as two is to three. The hair-line rules used for the border on the inside pages are too light; rules of two-point thickness of line would harmonize better with the type and

present less difficulty in printing. On one page the original program is reproduced from a photographic copy of the original.

THE CLAY COUNTY SUN, Clay Center, Nebraska.—Your blotters are not at all bad, and yet they are not representative of the best in typography. Too many styles of type are used on the one entitled "Let March Winds Blow," and the fact that you used an illustration and a calendar block, both comparatively large, made it necessary to crowd the type-matter somewhat, resulting in a rather poor effect. Had you printed the border at the edge of the stock, or with very small margins, more space would have been available inside for the proper display and arrangement of the type, and the appearance



Interesting title of folder mailed as part of a comprehensive plan by The Bachmeyer Press, Cincinnati. Original was printed in olive-green and black on white stock.

he could not consistently demand that you deliver the work on time. In any event, there is only one way to do work, and that way is right. The inferior presswork on that one piece of work might easily cause you the loss of good business, even though the customer, in this one particular instance, was satisfied. More time should have been taken for make-ready, and more care should have been exercised in the inking of the forms. The advertisements for the Gooding Motor Company deserved the good opinion of the customer, as they are clean, readable and well displayed.

DAVID S. WHITE, Buffalo, New York.—There is considerable merit in the blotters "Effectiveness" and "Appearances Count," as the arrange-

of the blotter would not then have been so conventional and ordinary. The other blotter, "No. 1," is better from the standpoints on which fault is found in the other as reviewed above, our only suggestions for its improvement being to use roman instead of italic for the text-matter, on account of its greater legibility, and to improve the space around the initial, which is altogether too large in amount. The letter used for the initial is not large enough for use as a two-line initial, and yet you have used it alongside these lines. An initial should align at the top with the top of the first line alongside and at the bottom with the bottom of the last line at the side. The capital "T" used as an initial presents, along with several other letters such as "W," "V," etc., peculiar conditions in that the lines following the first alongside need not be indented. This is true because the white space on the letter itself sets those two lines far enough from the initial for the necessary distinction and for the proper distribution of the white space. The blue on the blotter in question is satisfactory for the rules and the illustration, but hardly a good color for the line of type.

A. F. DROSTE, Waverly, Iowa.—While not exceptionally good, the specimens you have sent us are not bad. Considering all the difficulties under which they were gotten out, you are deserving of praise. You state that there has been some argument as to the placing of the lines of the title-page. We consider they are well placed, especially in so far as balance in the page as a whole is concerned. Of course, the lines at the bottom crowd the border rather closely, the marginal space at that point being quite small in proportion to that at the sides of the type-lines. By raising these two lines slightly, say six points, and by lowering the upper group about two points so that balance would remain good, we are certain an improvement would result. You understand that the larger group, because of its greater size, does not have to be moved as far down as the smaller group must be raised, the conditions being the same as when a man and a boy move forward or backward on a seesaw. The cover-design would be more pleasing if the type-group were one pica lower and if the cut were that much higher on the page. The title-page is not straight on the sheet, probably due to careless folding; but, whatever the cause, the effect is bad. The illustration on the page facing the title is placed too low, being in the exact center of the page from top to bottom, where, because of an optical illusion, it appears below, thus overbalancing the page at the bottom. The cut is too low on the title-page of the Boehm poultry catalogue, making the page bottom-heavy. The group of type at the top could be lowered six points to advantage and the type-group at the bottom raised a pica in the interest of margins. The text type and the imitation engraved face used on the cover of the "Journal" for the Protestant Episcopal Church are as inharmonious as two letter styles could be. You should read "Design and Color in Printing," in which the fundamentals of good typography are explained and illustrated, for you are weak in this respect.

T. F. FRITZ, Palmyra, Pennsylvania.—There are many ways in which your work can be improved, in fact we can not say it is good in any respect. Spacing is poor, and as an example

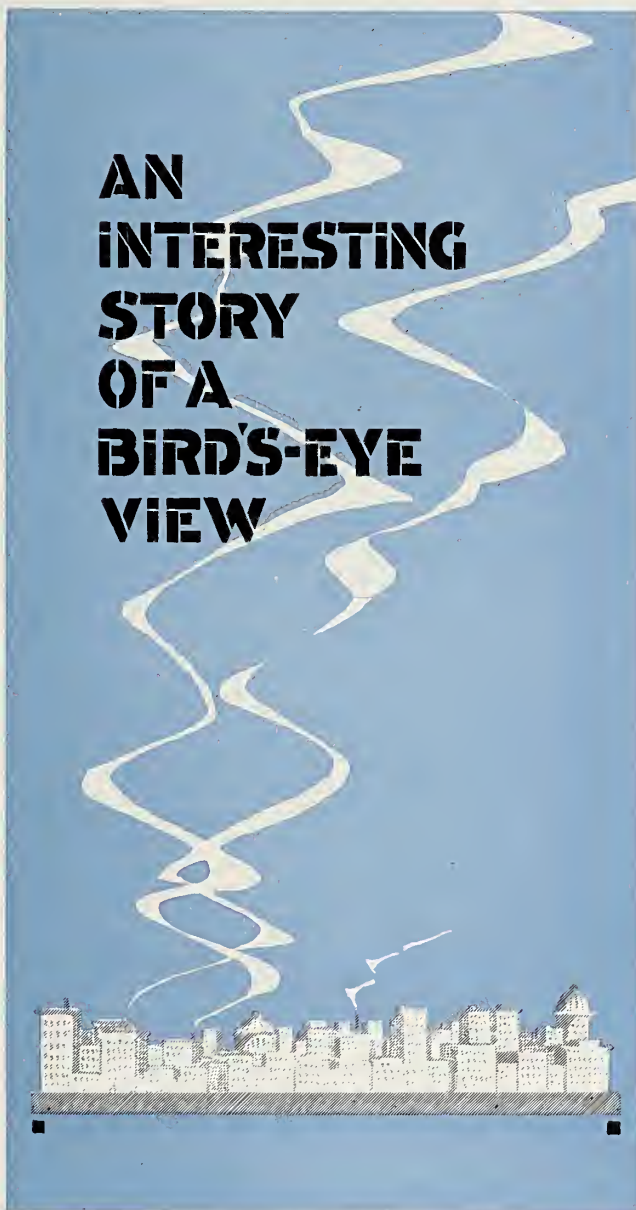
of this fault refer to the handbill for Klinefelter, entitled "Good News." The lines are jumbled together without regard to their relationship or to the advantages of white space judiciously distributed in the interests of quick comprehension and display through contrast with surrounding white space. Starting at the top, note that the space at the sides of the main display line is about twice that at the top, whereas the

closely, and, if space could not be saved at the top, some of these lines should have been set in smaller type to admit of more space between lines. The letter-heads are not so bad, although a tendency is indicated toward the use of larger and bolder types than are desirable on such work, which should be dignified. We note, too, the frequent use of condensed text letters and extended block letters in combination, and, since

between these two styles of letters there is nothing of shape or design in common, the result is displeasing and inharmonious. The presswork on the bond-paper is very poor indeed. For satisfactory work on bond stock a firm, hard impression is desirable, hard so that the ink can be forced into the fissures of the stock without punching through. Only the best grades of bond inks will give good results on bond-paper. The red you use so frequently with black is similar to carmine and does not afford a good combination with the black because of its blue cast, making the black appear rusty and dull. Red to be used effectively with black should be of an orange hue. Script type can not be successfully used with any style of letter, roman, italic or text. A lack of understanding of the principles of proportion and balance is indicated in the title-page for the program of the commencement exercises of the local high school, in the spacing of the lines throughout the depth of the page, with equal space between the several masses or blocks. A grouping of related lines into compact masses, with the white space, too, massed instead of diffused, makes for the most pleasing effects. Why did you print that job in a weak gray color of ink? A study of the principles of design and color harmony as related to typography would set you on the right track, and many good books are available on those subjects.

THE SHAW-WALKER COMPANY, Muskegon, Michigan.—The booklet, "There's No Limit," is an especially pleasing one. The cover-design is striking and effective, the odd colors used aiding materially in this respect and the distinction given the booklet by this unusual color-scheme is worth considerable in attention value. The large size of type used for the text-matter of the inside pages is also a worthy feature, and, in addition, the readable character of the type-face adds still more of value to the booklet. A notable feature, and an innovation in catalogues of this kind, so far as we know, is the building, pictorially, of a card index therein by die-cutting several of the pages. It is a realistic representation of the "Expandex," the new system of indexing lately brought out by your company. Presswork is excellent throughout, and as publicity, the booklet scores high.

G. W. WILLIAMS, Berkeley, California.—*California Industries* is satisfactory, judged by the standard of average publications of its class. The grade of paper of necessity used for work of this character, general trade papers, makes it unfair to judge the workmanship thereon as critically as one would judge smaller work where paper expense is not so important an item. The patriotic cover is original in design, and also quite striking. The inside pages would be more pleasing if one style of display type were standardized, as the variety of shapes and styles makes the pages rather cheap-looking, undignified and inartistic. In display and arrangement, the advertisements are satisfactory.



Title-page of folder in which The Wrigley Engraving Company, Atlanta, Georgia, exploits the successful completion of drawings and plates showing a bird's-eye view of the Georgia State Sanitarium.

space should have been uniform. Next, note that the space between the border underscoring the first line and the second line is much less than the space between the second and third and the third and fourth lines, which are directly related to each other. These three lines should be closer to each other than first or last should be to the lines above and below them. The space between the words "Hat, Cap, Shoes" is entirely out of proportion, there being at least three times the amount of space here that there should be. Where there should be uniformity of spacing between the words of the line indicated above and the one below there is not, for while there is such wide spacing in the first, the space between words of the second is too small. The small lines at the bottom of the page are crowded too

EXPOSED

There's a universal language
Just as simple as can be
And both young and old can grasp it
Who but have the eyes to see.

It will carry any story,
to all classes of earth's throng
And there is no other medium
Whose appeal is quite so strong.

It can operate like light'ning-
In a second can convey
A message that could not be told
In any other way.

It inspires and it amuses,
Will explain and educate,
And the business it develops
Would take volumes to relate.

Look in all the daily papers
Or the magazines display
An you'll find it demonstrated
That GOD PICTURES ALWAYS PAY.

A Novelty.

An interesting page from the March issue of *Behind the Screen*, house-organ of the Robert Rawsthorne Engraving Company, Pittsburgh, Pennsylvania.

JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Clever Scale for Indicating Indentions for Initial Letters.

Some months ago we received an interesting letter from Thomas F. Cikanek, an interested reader of this department who lives at St. Paul, Minnesota, in which he enclosed a scale prepared by him for the guidance of monotype operators in allowing the proper amount of space at the beginning of body-matter for the subsequent insertion of initial letters. To make this scale Mr. Cikanek took each letter of the various alphabets used as initials, and along the top of each letter of such alphabet he placed those letters of the several sizes of body type in the monotype equipment at his disposal which occupied the same space in width. Given the copy for an article, the operator simply refers to his scale and finds therefrom the letters he must drop, at the beginning of those lines which are to appear alongside the initial letter, to allow the proper space for the initial. When the make-up man gets the matter from the machine all he has to do is to pull out the superfluous letters and insert the initial in the space. All the time usually spent in supplying the operator with the required initial letters is saved, as well as the time he would spend in figuring his indentions therefrom. Obviously,

a scale would have to be made for every alphabet used as initials in combination with the various styles and sizes of harmonious body type likely to be used therewith, but in the average printing-plant comparatively few such combinations are used, and more are of doubtful value. We are showing here a reproduction of a portion of the scale sent us by Mr. Cikanek covering the sizes of Bookman which are desirable and practical for use as initials. A reference to this illustration, emphasized by the explanations given above, should make the idea clear to all. The reproduction alone should suffice.

Such ideas are of considerable value and we welcome them from all our readers. It is only by close coöperation with our readers that we are able to fulfil our duty to them and to maintain our reputation as "the leading trade journal of the world in the printing and allied arts." We hope Mr. Cikanek's example will be followed by others, and that they will give us the benefit of their experiences, so that we may pass the good things along to our numerous readers.

Paper-Page, Type-Page Margins.

The space covered by the type-matter of a page, and its relation to the page itself and to the space left blank — the margins — is a subject of interest to all compositors, especially those who often work upon books and booklets. The consensus of expert opinion in the matter is that the type-page should equal one-half the total area of the paper-page. In other words, for most satisfactory results, the type-page and the margins should be equal in area.

Good judgment, the taste to exercise it, and practice at layout work, will enable the average compositor or designer to strike this "fifty-fifty" relationship quite near enough for all practical purposes, for a slight variation one way or the other is hardly likely to ruin the

work. In fact, many books and booklets have been gotten out on which none could find fault with the relationship between paper-page, type-page and marginal space, and yet they are by no means perfect in this respect. Many designers, and compositors, too, are doing good book and booklet work day in and day out who do not know how to determine to a nicety what size the type-page should be made to equal in area the blank space of the margins, and yet it is a simple mathematical problem, easily and by no means slowly solved. Not to advocate finicism in this respect, but with the feeling

Bookman 98J

10 Point 8A with 36 Point Initials

AAAA BBW CCW DDbb EEEb FFFb GGgH HHbb IQJJS KKKc LLLh MMMj NNNs
 ABCDEFGHIJKLMNOP
 FGO PPPs QQc RRRS SSSO TTF UUUS VVVV WWWs XXXP YYYo ZZZo
 OPQRSTUVWXYZ

10 Point 8A with 30 Point Initials

AA BBs CCZ DDZ EEE FFG GGP HHZ I JG KKP LLT MMP NNS OOO
 ABCDEFGHIJKLMNOP
 PPS QQR RRQ SSH TTR UUT VVN WWZZ XXX YYT ZZZ
 PQRSTUVWXYZ

10 Point 8A with 24 Point Initials

AAP BBb CC DDc EEP FES GGg HHP IZ JP KKs LLP MMS NNc OOO PPS
 ABCDEFGHIJKLMNOP
 QQc RRe SSS TTc UUn VVP WWPZ XXt YYs ZZt
 QQRSTUVWXYZ

10 Point 8A with 18 Point Initials

APBZ Cc DS ES FS GS HP is jo KS LL ML Nn Oh PS Qc RS Se TS UP VP WSol Xd Yd ZZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

Scale devised by Thomas F. Cikanek to guide monotype operators in allowing space for subsequent insertion of initial letters. Read accompanying text for details.

that our readers will appreciate knowing just how to determine the proper size for the page, we present herewith a simple demonstration:

Say, for example, the paper-page, or leaf, is 8 by 10 inches. Obviously, then, the area of the type-page would be one-half the area of the 8 by 10 inch paper-page, and, of course, it must be of the same proportions for the sake of harmony. Obviously, too, the marginal space will be the other half of the area of the 8 by 10 inch paper-page. Inasmuch as the page will be measured in picas, we will first reduce the paper-page to that unit of measurement, it being 48 picas wide by 60 picas deep. The area of the paper-page is therefore 2,880 square picas. The type-page, as stated above, should cover one-half the area of the paper-page, and it would therefore have an area of 1,440 square picas. The proportion of the leaf is as eight is to ten, 8-10, or, reduced down, 4-5. The depth of the type-page, being unknown, must be represented by X and the width of the type-page will therefore be

$$\frac{4}{5} \times X \text{ or } \frac{4X}{5}$$

Now, to solve the problem:

$$\frac{4X}{5} (\text{width}) \times X (\text{depth}) = 1440 \text{ square picas.}$$

$$\frac{4X}{5} \times X = \frac{4X^2}{5} = 1440 \text{ square picas.}$$

$$4X^2 = 7200 \text{ square picas.}$$

$$X^2 = 1800 \text{ square picas.}$$

$$X = 42 \text{ picas plus} = \text{proper depth for page.}$$

The proper width for the page is as easily determined thus:

$$\frac{4X}{5} (4 \times 42 (\text{depth}) = 168 \div 5) = 33 \text{ picas}$$

plus, proper width for page.

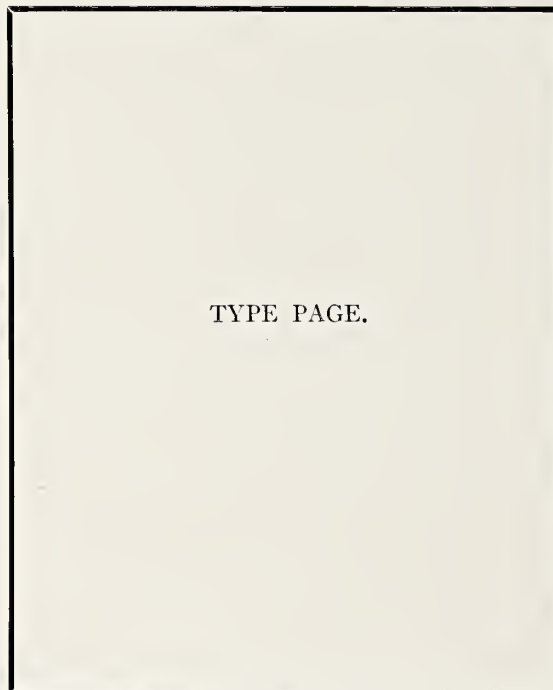
Since both width and depth came out with fractions over, we can add to one and take off from the other. The type-page may be either 34 picas wide by 42 picas deep or 33 picas wide by 43 picas deep, and in either case the type-page will be as near one-half the area of the paper-page, and as near equal to the area of the margins, as it is possible to make it in the units of measurement followed by printers. (Of course, the page could be made $33\frac{1}{2}$ by $42\frac{1}{2}$, but that is not only splitting hairs but impracticable as well.)

It now remains to distribute the margins properly and in proportion. In this it is always desirable to follow the ratio of proportion of two to three. Subtracting the depth of the type-page, 42 picas, from the depth of the paper-page, 60 picas, we have 18 picas to be apportioned between the top and bottom margins. 18 divided by 5 (2 plus 3, both margins) equals $3\frac{3}{5}$ picas. To determine the top margin, we multiply that figure by two which gives us $7\frac{1}{5}$, or, approximately, 7 picas. We will, therefore, determine upon that for the top margin. Subtracting 7 from 18 leaves 11 picas for the bottom margin. In like manner, the side margins are determined: Subtracting the width of the type-page, 34 picas, from the width of the paper-page, 48 picas, gives us 14 picas to be apportioned between front and back margins; 14 divided by 5 (two units for back margin and three for the front) gives us $2\frac{4}{5}$, the unit; $2\frac{4}{5}$ times 2 equals $5\frac{3}{5}$, approximately $5\frac{1}{2}$, which will be satisfactory for the back margin. Subtracting $5\frac{1}{2}$ from 14 leaves $8\frac{1}{2}$ picas for

the front margin. The margins will therefore progress as follows: $5\frac{1}{2}$, 7, $8\frac{1}{2}$ and 11. The progressive increase in marginal space from back to top and from top to front is $1\frac{1}{2}$ picas, whereas the increase from front to bottom is $2\frac{1}{2}$ picas. Large bottom margins are desirable, so the ratio must be considered very good.

The example on this page is one-half size, being measured in nonpareils instead of picas for the purpose of saving space on the page here.

Furthermore, the problem will suffice for pages of any proportions. It can be utilized, also, to determine the size



Page made up after plan outlined in accompanying text for determining type-page size when it is desired to have type-page equal in area the area of the four margins.

of the type-page when it is considered desirable to have the type cover two-thirds of the paper-page, etc. The substitutions which it would be necessary to make in such instances should be apparent to any one who has studied the problem worked out above, and who understands it thoroughly.

Mongrel or Thoroughbred?

It does not require a trained, expert eye to distinguish between the thoroughbred animal, true to type in every detail, and the mongrel, a cross between two or more breeds. A thoroughbred is always provocative of admiration, and his distinctiveness and trueness of type delight the eye trained to harmony and form. The sleek, slim, graceful thoroughbred greyhound, while by no means the most beautiful of God's creations, has a beauty in his consistency, his harmony, particularly pleasing to those who admire his peculiar proportions, as has also the squat, bulky and broad bulldog. But what is

the result when these dogs are crossed? A mongrel. In the crossing of animals every feature is altered and the resultant animal is not as bad looking as if the head remained bulldog and the body greyhound, but the beauty of the thoroughbred is lost.

In like manner, printing may be of the mongrel variety, or it may be thoroughbred. It is made mongrel in one way by the mixture of various type-faces of various shapes, and tones, and characteristics. The mongrel type-design, however,

in a design with good results. It is more difficult, however, to combine three or more — rarely, indeed, have we seen printing in which more than two styles were used that could be classified as pleasing. Safety-first measures and all the fundamental principles of typography dictate the use of a single series. Success is assured with greater certainty. Any one can follow the rule of one type-face, whereas a certain knowledge of the requirements for harmony between faces is essential to the pleasing use of different styles in combination.

UNITED STATES TREASURY DEPARTMENT

CUYAHOGA COUNTY WAR SAVINGS COMMITTEE

UNION NATIONAL BANK BUILDING

CLEVELAND, OHIO

J. Robert Crouse
Director

FIG. 1, MONGREL.—The use of three entirely different styles of type in this design of a few lines makes it undignified, inartistic and commonplace. It is a mongrel in so far as type designs go, and poor presswork emphasized its features of inferiority.

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FIG. 2, THOROUGHbred.—The consistent use of one style of type (an especially appropriate one, too), careful spacing and arrangement with a view to pleasing shape of the mass as a whole, and good presswork, stamp this rearrangement as a thoroughbred.

is worse than the mongrel dog, for there is not that slight inclination to one or the other in all features. The differences are not modified. Figuratively speaking, the head remains bulldog absolutely, and the body greyhound. Type-design is thoroughbred in its consistency when one style of type is used throughout. All this brings us back to a realization of the advantages of the use of one series of type in a design, an idea which has been advocated in these columns from time to time for years.

We are privileged this month to show two letter-head designs (both actually used, one being a reprint order of the other), which, though representative of the simplest of typographic design, illustrate most effectually the distinction between the mongrel and the thoroughbred in printing.

Figure 1 is a mongrel in so far as type-designs go. The bulldog is suggested in the heavy, bold, bulky block letter used for setting the main display line, whereas an altogether different type is represented in the beautiful Caslon capitals, unfortunately not beautifully printed, which fact further contributes toward its mongrel appearance. Still another type is represented by the lower-case lines at the left, which can not be distinguished for the purpose of naming because of poor presswork. Of course the extra wide spacing of lines in this design contributes to its poor general effect, but that is in addition to the inconsistency of the type-styles and by no means the main cause.

Now turn to Figure 2, which is representative of the thoroughbred in its consistent use of one style of type. It is representative of a type, not of a variety of types. It is clean cut; it has class; and yet it is a simple, one-color job without decoration of any kind. It is all that a pleasing and dignified letter-head design could possibly be.

It is the purpose of this short article to illustrate the advantages of using a single style of type in ordinary commercial forms, not to attempt to prove that two styles can not be used with success. It is not impossible to combine two type-faces

Even then the effect is not so pleasing — though, perhaps, it can be made more effectual as to display — as when one style of type is consistently used. With one style only, type-harmony is obviously certain and one of the main difficulties of the compositor is removed. He can then give his undivided attention to the matters of arrangement and display, and the result will be greater all-around effectiveness in the product. Printers, as a rule, employ too many type-faces.

GUARANTEED ADVERTISEMENTS HIT BY COURT RULING.

Editorial recommendations of advertisers do not make the publishers of newspapers or magazines liable for damages arising through failure of advertisers in their columns to live up to their representations, the State Supreme Court (Massachusetts) ruled recently in dismissing a suit against the Curtis Publishing Company of Philadelphia, according to the Boston correspondent of *The Editor and Publisher*.

George M. Heathcote of this city sought to recover from the Curtis Company on the ground that his wife, now deceased, had been led through the reading of an editorial in the *Saturday Evening Post* to make a contract with the North American Construction Company for building a house, and that the work was not satisfactory. The editorial in question, it was contended, guaranteed "the honesty, integrity, trustworthiness and financial standing" of advertisers using the columns of the magazine.

The editorial, the court held, was not strictly a guarantee to answer for the debt or default of another, but was in effect merely a recommendation of the advertisers as reliable and honest. The court found that, while there was evidence that the North American Construction Company failed to perform its contract, there was no evidence that the company was engaged in a fraudulent business, was financially irresponsible, or was in the habit of intentionally deceiving people.

LUTHER DISCOVERING A COMPLETE BIBLE A.D. 1503



Luther found the Bible a closed book —
He opened it — Let us keep it open —
The Assembly has planned to complete
the Bible Chair Fund on the 400th
anniversary of the Reformation
REMEMBER THE DATE OCT. 28-1917
Board of Education of the U. P. Church of N.A.
1344 East Sixty-third Street Chicago Illinois

LUTHER POSTING NINETY-FIVE THESES OCTOBER 31st 1517



Celebrate the birthday of your Religious &
Educational freedom by helping endow Bible
Chairs in our Colleges — Show your Gratitude
REMEMBER THE DATE OCT. 28-1917
Board of Education of the U. P. Church of N.A.
1344 East Sixty-third Street Chicago Illinois

A CHURCH ADVERTISES FOR FUNDS.

Two effective posters from a campaign conducted by the United Presbyterian Church to raise funds to endow Bible chairs in the colleges of the organization. The originals were in colors, and are reproduced here through the courtesy of *The Poster*, Chicago.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

The Barta Press.

With publicity so important a factor in every phase of modern business, it is fitting that its definite relation to the various executives and officers be analyzed.

The foregoing explains in brief the reason the Barta Press, of Boston, is issuing a series of pamphlets containing talks on publicity. It is called the executive series. The first is on "Dividends, Directors and Publicity." The other eight to follow will discuss the relation of publicity to the president, the treasurer, the general manager, the sales manager, the purchasing agent, the advertising manager and the salesman. One will seldom find a more ably written advertising treatise than the concise discussion in the first of the series. It says in part:

"Directors would never pass substantial appropriations for advertising if they did not know from experience how important a part publicity plays in modern business. Advertising appropriations differ considerably from all others; an appropriation for an extension to the plant is definite and easily visualized, whereas a yearly allotment for publicity is an intangible investment to promote sales. For this very reason, directors are justified in finding out through what channels the money is to be spent.

"In the greater number of cases, the catalogue is by far the most important piece of printed publicity, and its cost is a considerable portion of the appropriation. The kind of catalogue which was good enough a few years ago is by no means good enough today. Therefore, when the sales and advertising departments lay before the directors a request for a larger appropriation for a bigger, better catalogue, the cost is less important than the work

the catalogue is to do. Any one can print a jumble of pictures, prices and descriptions, and call it a catalogue, but to ferret out the main sales purpose a catalogue is to accomplish, and then to determine exactly the kind of a book that will best accomplish that purpose, is an entirely different matter.

"The catalogue is too important a link in the sales chain to be merely a revision of previous catalogues; it should be designed as carefully as a new addition to the factory. And that can be done only by an organization which is thoroughly conversant with every modern development in catalogue production."

The Barta Press makes a statement in regard to catalogues which is true not only of catalogues but of all sorts of printed material. Just as consumers are demanding a better quality of goods in every line, so it is in printing. It is a natural result that the quality of printing should keep pace with the quality of the goods it is used to advertise. Advertising itself in this country has attained the dignity of a science. It is the advertising that has been built on scientific principles that brings results. Hence the truth of the statement of the Barta Press, that the old-time catalogue or publicity material, described as a jumble of prices, pictures and descriptions, will no longer do but must be supplanted by a product that is the result of scientific study and thought, is apparent.

Only four small pages are devoted to this discussion of publicity in the first of the series of pamphlets but, nevertheless, it is an effective, well-directed argument for the use of publicity or advertising literature of the right quality.

HOUSE ORGANS AND THE MAN SHORTAGE

THE powerful advertising influence of house organs has been especially emphasized during the war. With the man shortage prevailing, business firms find it increasingly difficult to keep up the personal touch with their customers—the chatty, friendly relations which are so vital a factor in business as well as in social life.

THE modern house organ fills the need admirably. It goes out as a personal message from the executive of the firm to the customers and makes the customers feel that they are not dealing with an abstract, soulless institution, but with a human organization that values their friendship.

There is no other medium so useful as the house organ for making announcements to the trade. Business topics can be talked over with customers. Products and policies can be described. Methods of manufacture for ensuring the best results for a given price can be gone into. The "reasons why" of value can be told in such a way as to carry conviction.

TRADE gossip and stories heard by the way can be passed along. The heads of departments can be personally introduced, so that customers corresponding with them can picture the man they are writing to. In fact, a house organ is one of the best means of securing and maintaining goodwill by advertising that has yet been devised, and there never is a house organ that is well edited but what is everywhere welcomed and read.

One very big advantage of house organ advertising is this—that the size and shape can always be regulated to fit any size appropriation, the cost running from \$50 to \$100 a month upwards.

We give illustrations overleaf of some of the house organs we produce. Write in for some samples. Maybe they would give you some good ideas in regard to your own business.

Graphica, the magazine published by the Herald Press, of Montreal and Toronto, devotes a page to the value of house-organs, and pays a tribute to their advertising power in time of war and shortage of men.

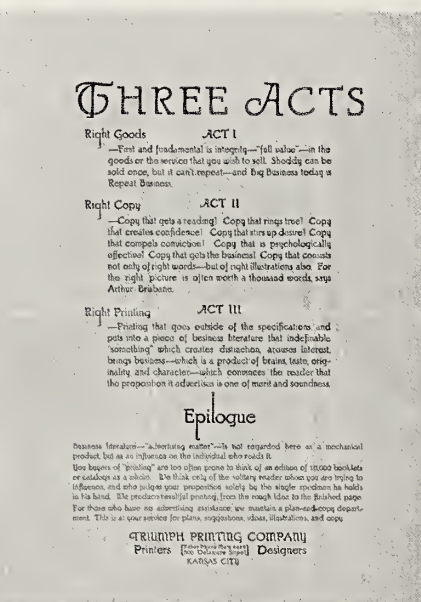
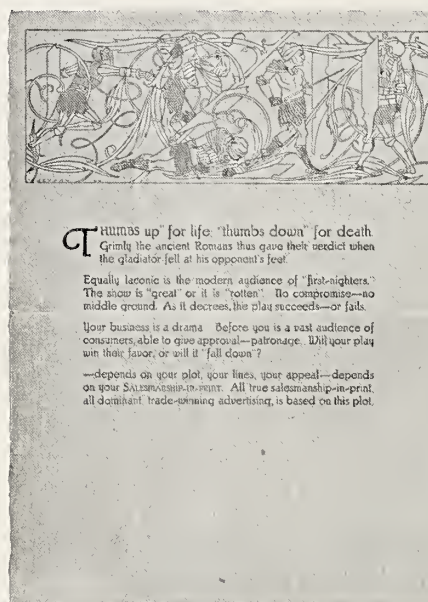
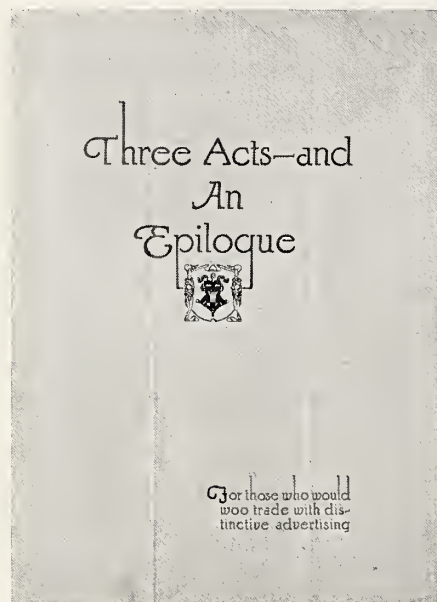
The Psychology of Advertising.

The Advertising Print Shop of Tiffin, Ohio, has sent out a commendable small piece of publicity matter in the form of a folder that is admirable in every way. It seems to me, with the possible exception of the title. It is called "The Psychology of Advertising." Every time that I see the word "psychology" used in connection with advertising it makes me think that the writer is trying to convey the idea that there is some deep mystery about it. Some authors of advertising text-books have succeeded in doing that very thing, but the

proud. By perusing the house-organ, one readily gets the idea that the Scoville Press has not erected merely a modern building with the proper printing equipment, but a printing home.

All of the interest in reading the little magazine is not centered in the illustrations, however. Take, for example, the descriptive article accompanying the illustration of the lithograph press:

"Mistakes will happen. Gracious, man, don't take them so to heart. Adjust your sails and let the wind hurl you



This novel circular, dealing with the "drama of business" and the necessity of winning the approval of consumers through the right sort of advertising and printing, is sent out by the Triumph Printing Company, of Kansas City. It is a clever and effectively written piece of publicity material.

more printers give publicity to the fact that advertising is a tangible, practical selling method, the greater will be the use made of all forms of advertising. But if the reader is frightened by the title of the Advertising Print Shop's bulletin he will find within a concise statement of truth about printed publicity that should tend to induce him to select a product of the right quality. The folder says:

"In this day of strenuous competition the most successful business men fully realize the effectiveness and pulling power of neat and attractive printed matter in carrying to prospective customers arguments they are endeavoring to convey. No matter how well written an appeal may be, it fails of its purpose unless the psychological effect of the first visible impression is good. Hence, if neatly printed it paves the way for a more receptive study of the subject matter.

"We have long realized this truth and have made a study of blending into our work those features which result at first glance in a harmonious whole."

The A. L. Scoville Press.

If you want to take a trip through a printing-plant that is unique, one that is a model for comfort, efficiency and a good many other qualities that are too frequently lacking in the average printing establishments, then you should read the March issue of the *Chimes*, the house organ of the A. L. Scoville Press, lithographers and printers, of Ogden, Utah. We have had occasion to mention the *Chimes* before in this department. It is as distinctive and unique as the new plant from which it is issued by the company. The last number, with a series of effective drawings printed in soft tones, and descriptive articles teeming with originality, gives the reader a comprehensive idea of a plant of which the State of Utah should be

ahead, as any desperate mariner might do. Every obstacle is an opportunity. It isn't what happens—it's how you take it that counts. Spunk up. Go to it. Achieve. Take Senefelder. There he was in a mad hurry to write down the washing bill, but he could find no paper. In his haste he simply nabbed a smoothly polished Kelheim stone and inscribed the bill thereon. That would do until later. Well, this is what happened later. Young Senefelder bethought himself to try a little *aqua fortis* on that stone, which elevated the letters slightly, producing a printing surface. And will you believe it? From this little hap developed the art of lithography, in which we are delightfully engaged here at the Signe of the Chimes."

The *Chimes* is in a class by itself almost when it comes to printers' house-organs. Its very excellence as a printed product makes it a worth-while advertising medium. It is written and edited in a more or less personal way that insures reading. As a house-organ it reflects the personality and individual character that is to be expected in all printed material that comes from the plant.

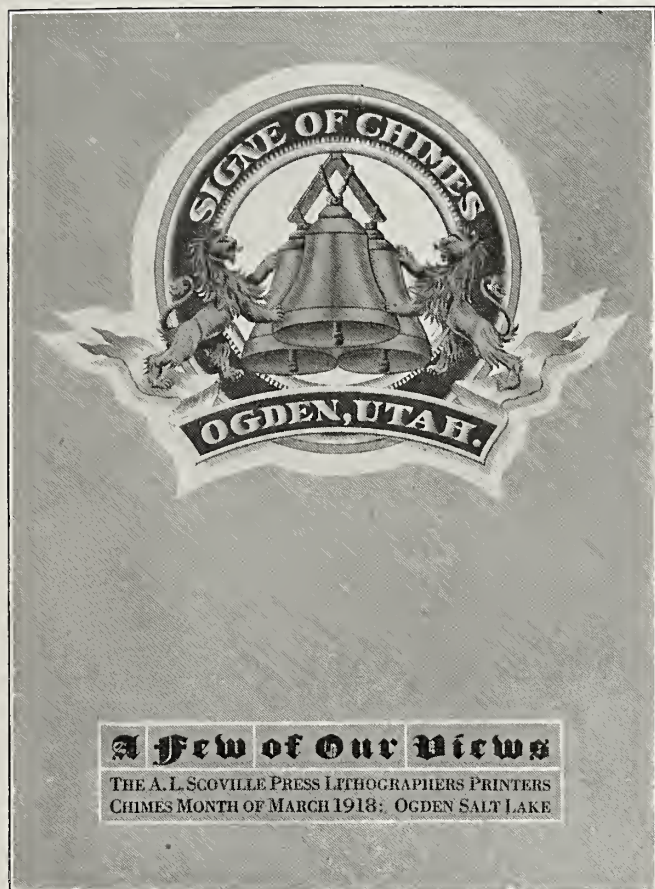
"The Nordhem Poster."

The Ivan B. Nordhem Company, of New York city, joins the ranks of house-organ users this year with a well edited and illustrated magazine called *The Nordhem Poster*. It is devoted entirely to poster advertising. The February issue, in case the reader has had a hazy notion about it, gives an excellent idea of the "what and why" of this form of advertising through the medium of lithographed sheets.

Ask the average person, including many users of advertising, what poster advertising is, and he will tell you that it is outdoor, bill-board advertising. With a view of correcting

this belief that all bill-board advertising is poster advertising and to show that there is a material difference between lithographs and the painted boards, the Nordhem Company devotes a large part of a recent issue to explaining this difference. In its campaign of education leading toward a greater use of poster publicity, the house-organ makes a strong appeal, emphasizing among other things these points:

The lithographed poster, which is pasted on the boards for a minimum run of thirty days, afterward being substituted by



Cover of last issue of the *Chimes* organ of the A. L. Scoville Press, Ogden, Utah.

a poster of different design, affords the same change in copy that an advertiser could expect in a newspaper or magazine. Painted bulletins are sold for a minimum of six months and do not admit a frequent change of copy.

There are twenty bill-boards covered with lithographed sheets to every one that is painted. Every worth-while section of every city has its poster-boards. By this means not only are all consumers reached but a direct appeal is made by locating the board in the vicinity of the retail shop carrying the advertised product.

Special poster locations can be bought for 50 to 300 per cent less than the painted sign, with the added value of a monthly change in copy and artistic lithography as compared with the varying ability of the various crews who are sent throughout the country to do sign painting. Painted bulletins serve only as reminder advertising.

The Poster Advertising Association of the United States, with a membership of 5,000, controls through rules and regulations the copy used on poster-boards. These lithographed sheets were the first to exclude whisky advertising. It has been said of it that it is the cleanest of advertising mediums.

The house-organ gives an interesting description of the construction of the steel boards and the uniform size of the sheets. Very properly the company does not advocate poster

advertising to the exclusion of other advertising mediums, not even to that medium supposedly in the same class—the painted board. It hints that it will discuss in another issue the value of lithography as an outdoor medium in its relation to newspaper advertising. The *Nordhem Poster* bids fair to acquaint prospective users with the details of a modern form of advertising of which most advertisers have the least knowledge, and should prove of value in the creation of new business.

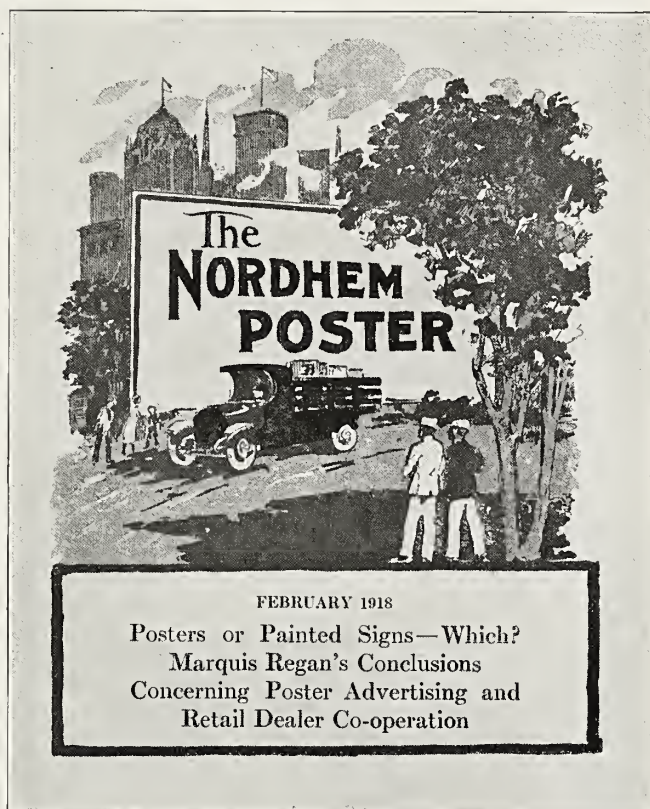
The February number has an attractive cover in colors (it is reproduced here in half-tone), and it is illustrative of the character of the organization's business. The issue contains illustrations depicting the pulling power of posters.

Pictures.

A reporter on a daily paper in a middle western city was sent to get a story of the inauguration of traffic policemen on the principal business street.

"And get a good picture of one of the officers on duty," was the parting injunction of his city editor.

The reporter got his story. It was a splendid report of the handling of traffic at congested centers under new municipi-



Effective and appropriate cover of house-organ published by The Ivan B. Nordhem Company, a New York city poster advertising organization.

pal regulations, filled with news and human interest. He also took a picture to go with the story as a front page feature. But when his city editor glanced at the photograph, as it came to his desk for an overline and underline and for the designation of size before it went to the photoengraving plant, he gaped in astonishment. There stood a traffic cop in the center of the street posed for the camera, with nothing but empty space for a background. One automobile, a wagon and a dog could be seen in the distance. The reporter explained afterward that he had to wait nearly two hours to get a picture of the officer at an instant when he was not almost obscured by moving vehicles.

We relate this incident—and it is a true one—for it has a moral that is quite obvious. Where illustrations are to be

used in the presentation of news, they must be the result of the same care and thought as the copy itself. Just as pictures have come to be an integral part in the presentation of news, so they have become an absolute necessity in advertising, for advertising is, after all, business news. Printing and advertising firms, in issuing their publicity material, lay much stress in their sales arguments on the thought and care they give to the preparation of copy, and the typographical appearance of their direct advertising literature. Many also call attention to the importance of illustrations and of the facilities they have for providing cuts. Few emphasize the importance to their patrons and prospective patrons of providing the right sort of subject matter for these illustrations; that is, cuts that are not only mechanically perfect, but which have the news and human interest appeal as it pertains to advertising. It is a subject worthy of serious consideration.

Just as there is a difference between ordinary advertising copy and good advertising copy, so there is a difference between ordinary illustrations and good illustrations that carry the necessary appeal. This is admirably shown in the current number of *Etchings*, the house-organ of Gatchel & Manning, photoengravers, of Philadelphia. In the February issue we reproduced in this department samples of line drawings from *Etchings*, designed to show effective treatment of illustrations from the mechanical side.

The printing-trade generally is awake to the fact that illustrations are a necessary adjunct. The March issue of *The Needle*, the house-organ of Young & McCallister, Inc., Los Angeles, says concerning the preparation of advertising literature:

"And use plenty of illustrations. They often tell your story much more convincingly than words. And they are splendid things to arouse that interest that makes a prospect want to know more—that interest which is the first dawning of the desire to possess."

Commenting on Arthur Brisbane's famous remark that "a good picture is worth a million words," *Selling Aid*, of Chicago, for March, says:

"The great art of writing advertisements," says Addison, "is the finding of the proper method to catch the reader's eye, without which a good thing may pass over unnoticed."

"In catching the reader's eye, color and display type influence attention, but there is a monotony in type that savors of sameness. Good pictures, well chosen, command attention and interest."

Louis Flader, in an article in a recent issue of *Northern*, published by the Northern Engraving Company, Canton, Ohio, on how photoengraving has made possible the great growth in publicity work, states:

"Pictures, illustrations and decorations of one kind or another are an absolute necessity in modern advertising. They are used in their various forms principally for the following reasons: First, to attract attention; second, to arouse interest; third, to aid understanding; fourth, to help the reader form a favorable decision."

To back up his assertion the writer in *Northern* gives a survey of advertising in all of its various forms to show how extensively pictures are used. It should prove interesting reading for all advertising men.

There is no denying the fact that printers and advertising agencies realize the importance of the part that effective illustrations play in advertising. But there is an opportunity for printers to perform a service in the interest of direct advertising by emphasizing, in their publicity literature, the importance of the right kind of pictures—not pictures merely, but pictures that carry the necessary advertising appeal. Advertising copy can be written only after a thorough knowledge is obtained of the product to be sold. The illustrations with a suitable appeal can be procured only by that same method.

Some Publicity Hints.

"The ideas of all employees of a business should gravitate to the pages of the house-organ," says *Selling Aid*. They should be systematically collected and published and cashed in. Too many house-organs are published by houses which make no organized effort to attract to their editorial offices the miscellaneous ideas that occur to the various employees.

Buckie Talks, the house-organ issued by the Buckie Printers' Roller Company and the Buckie Printers' Ink Company, advocates the use of blotters by printers as one form of publicity medium. "The results of advertising are nearly always satisfactory," it says, "even when the advertising consists only of blotters. When the blotters are skilfully planned and the copy is especially strong, blotter advertising becomes especially effective. The best way to make blotters worth while, in advertising for the printer, is to make each one a demonstration of advertising possibilities. This can be done by carefully studying the wording, making attractive set-ups, printing in pleasing colors and giving the blotters unique sales and interest value. Some of the most attractive blotters that have ever been issued by printers have had strong illustrations as the feature."

Many of the publicity publications issued by printers are carrying a Roll of Honor and others pictures of those connected with the firm who have entered national service. *Printology*, the house-organ of the Regan Printing House, Chicago, in a recent issue carried a double page layout of pictures of its men in service.

The Northern Engraving Company, Canton, Ohio, was forced to skip an issue of its house-organ, *Northern*, in February. The shutdown of the plant because of the Garfield order was the cause, but the company says it has no kick and is willing to make any sacrifice necessary for the country. The March number of the magazine has an unusually attractive, as well as appropriate, cover-design, depicting the inevitable cold March winds.

The March number of *The Needle*, issued by Young & McCallister, Inc., of Los Angeles, insists that one of the greatest fallacies regarding the preparation of advertising literature is the too prevalent opinion that you have to make it "brief and to the point." "All wrong, all wrong," it says. "To the point always—but brief—that depends. Don't be afraid to go into details about your goods. Get the reader's attention—interest him—he will want all of the facts that are obtainable."

The *Grant Imprint*, issued by the Grant Printing Company, Maquoketa, Iowa, asserts that direct advertising's greatest weakness is copy. It says: "Let's catch and pluck him now, this waste-basket boggy, this discourager of direct-by-mail advertisers. It's poor copy, cheap printing and second-class pictures that are to blame for most of the waste-basket stuff in direct advertising today. Nine times out of ten, when a piece of mail literature goes into the discard, a careful analysis will show that it wasn't the method of advertising that was wrong, but the manner in which the advertising was executed."

RED INK PLANT.

El Pueblo, a Mexican newspaper, states that the agent of agricultural information and propaganda in Tacambaro, State of Michoacan, has advised the Mexican director-general of agriculture that there has recently been discovered in that section a plant known as "irguan," which produces red ink that is adaptable to various uses. The plant is said to be found in great abundance, and the agent mentioned requested that someone be designated to make a careful study of it for the purpose of ascertaining whether it might be utilized in any of the industries, and also to determine whether it might be transplanted to other climes.



PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Half-Tones on Antique Paper.

The chief merit claimed for offset printing is that it will print half-tones on antique or uncoated paper. The March number of *Etchings*, the beautiful little house-organ issued by Gatchel & Manning, Philadelphia, proves that relief-plate half-tones, when properly made and intelligently handled in the printing, give more brilliant results on antique stock than offset, for the reason that the ink has a greater percentage of pigment in it and consequently the blacks are stronger while the dots in the highest lights are crisper. Typographic printers could satisfy a greater number of customers if they would study up the use of half-tones on uncoated stock.

Photogravure Presses.

"Printer," New York, inquired of the writer as to where he could get sheet-feed presses for rotary photogravure printing. Consequently a search was made and an advertisement inserted in *THE INLAND PRINTER* without bringing out a single press not in use. It was found that our pressmakers are so busy with government work that they will not undertake the building of rotary photogravure presses until after the war. In one case the last five such presses built were for shipment to France. One press was located with Penrose & Co., London, but even that was unfinished as work was stopped on it when the war began. Rotary photogravure is the one branch of processwork that has been checked since 1914, and it is the one in which there will be the greatest jump forward as soon as peace comes again.

Engraving, How Is It Done?

H. R. Cook, West Orange, New Jersey, writes: "I desire to place in front of me a piece of printed matter and reproduce it on a plate, either copper, steel or zinc, so that I can reprint from that plate as many copies of the article as desired, using only a hand-press. Have you any books in your instruction department that would advise me? Having considerable ability in the matter of free-hand drawing and copying, I feel with proper instruction I could do this work."

Answer.—This question has been answered at intervals of several years in this department, but it is ever new and will continue to be asked as long as this world lasts. It was while experimenting on this problem that the Rev. Hannibal Goodwin discovered the celluloid film without which the motion-picture would be impossible. Our book catalogue will give you the titles of all the books published on the subject, but it is only fair to add the prediction that even Edison, wizard as he is at mechanical problems and with all the tremendous facilities at his disposal, could not make a satisfactory engraving unless he gave much precious time to the study of the subject and wasted much valuable material in experiments. The best advice that can be given one who has ability in free-hand drawing is to stick to drawing and let the long-trained and

skilled engravers do the engraving. Engraving in these days is the work of specialists handling most delicate machinery and involving optical and chemical knowledge that takes years to acquire.

Offset-Press Plates, How Made.

"Engraving Company," San Antonio, Texas, writes: "Are there any practical up-to-date printed directions and formulæ for producing plates for the offset press? One is to be installed in this city for which we are expected to furnish plates, and we wish to be fully posted regarding all details and we will appreciate any information you may be pleased to give us."

Answer.—This department is not aware of any book that will give you the information you require. The offset-press makers usually supply information as to how plates can be made for the press, or put buyers in touch with those who will give the information. Gustav R. Mayer, 336 Leroy street, Buffalo, is one of the best posted men on this subject and may help you out if applied to. Offset printing is hedged about with all the old-time secrecy that surrounded lithography, and this is one of the reasons why its development is retarded.

Collotype Printing — Cost of Outfit.

From Hawaii comes a beautiful example of collotype printing with a request as to the method and the cost of an outfit for doing it.

Answer.—The printing is done from a film of gelatin covering either a plate glass or metal support. If the film is on glass, it is imbedded in plaster of Paris on the bed of a lithographic press when being printed from. The method of printing is a lithographic one; that is, the film must be gone over with a dampening roller before it is rolled with fine lithographic ink. The result in capable hands is very beautiful. The process is a delicate one to handle and can only be worked well in climates in which the humidity is as near constant as possible. It is said that salty sea air is not favorable to it although it is successfully worked in both Boston and New York.

"Photography" Before the American Institute.

"The American Institute," as the American Institute of Graphic Arts is generally termed, heard something of the new developments in photography at its last meeting. Clarence White presided. Colonel Faunthorpe, who is in charge of war photography for the British Government in France, stated that photography was so unsuccessful in this war because most of the actions were at night or before daylight. And "they will not stop the war to allow one to photograph." Our old friend Frederick E. Ives, in speaking of the progress of color photography, said: "We are just as far away from color photography as we were a half century ago. People have been expecting that some mysterious chemical would be

found that would produce all the colors of nature; in other words, they were expecting a miracle." Thomas Bedding, former editor of the *British Journal of Photography*, told of the progress of motion-picture photography, which he said had grown to be the fifth largest industry of our time. At the April meeting the subject will be "Catalogues and Booklets," Hal Marchbanks being the chairman.

Anastigmat Lenses Require Perfect Cameras.

When visiting the engraving-plant of a well-known paper recently, the writer was told that the lens they had would not photograph a large drawing square. The lens was a modern anastigmat. So the camera was examined, when it was found that the plan-board or copy-board was much nearer the ground-glass on one side than on the other, and of course caused the trouble. This suggests that all photoengravers should frequently test their cameras by putting up on the copy-board an absolutely square sheet of paper, and then measuring accurately the image of the paper on the ground-glass to determine if each of its sides are of equal length. The better the anastigmat lens the more necessary is it that parallelism be maintained between the ground-glass, the front board and the copy-board of the camera.

Developer for Processwork.

Otto Penninger recommends in the *British Journal of Photography*, a line and half-tone developer which dispenses entirely with the use of alcohol. It will be found to work slowly but without fog, even when prolonging the development to gain intensity. It is as follows:

A. Stock solution:	Gelatin.....	2 ounces.
	Acetic acid (glacial).....	20 ounces.
	Water.....	30 ounces.
B. Developer:	Iron sulphate.....	4 ounces.
	Stock solution "A".....	3 ounces.
	Water.....	50 ounces.

It will be noticed that the amount of acetic acid is less than half that used with alcohol in the developer, because the gelatin also acts as a restrainer. The resulting negative is every bit as good with this new developer as with the older one, especially if used slightly warm. Before pouring on the negative it should be free from bubbles. Ordinary gelatin may be used or what may be called "best glue" and not photographic gelatin. The above "A" stock solution is also a good varnish for a wet plate, giving a perfect protection and a surface which takes the pencil in retouching better than any other medium.

Half-Tones Not on the Level.

"Post-card Publisher," Cincinnati, wants THE INLAND PRINTER to decide a dispute between himself and an engraver as to the blame for engravings in which the ocean runs down hill and some of the soldiers do not stand sufficiently erect to meet military requirements. He submits a sheet from the press, "22 up," in which most of the figures and even the sea itself seem to have lost their equilibrium.

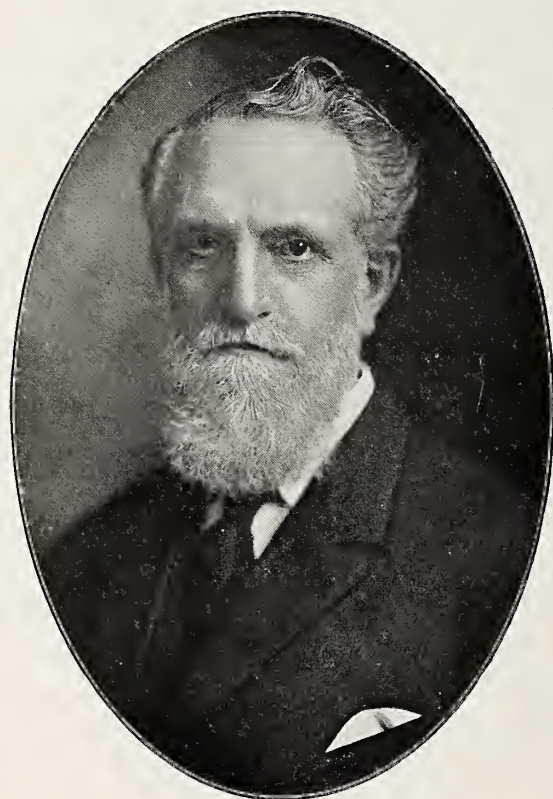
Answer.—It is impossible to place the responsibility for these "topsy-turvy" pictures without hearing also from the engraver. It is a hopeful sign, however, when a post-card publisher considers something else besides how cheaply and how quickly he can get engravings. Usually their copy is made with a camera that makes a photo post-card size, and as they are most frequently snap-shots, there is slight chance of a building or anything else being perpendicular or the sea level. Also, the publisher will not permit any expense in the art department of enlarging where necessary, and squaring up the photos properly; so if the post-card publisher gets his pictures on the "skew-gee" he alone is to blame. When publishers consider how well engravings can be made and not how cheaply, then such discreditable work as referred to here will never occur.

VERNON ROYLE, INVENTOR, AND HIS BOOK.

S. H. HORGAN.



Man has done as much as Vernon Royle, of Paterson, New Jersey, to bring accuracy, reliability and efficiency to the art of photoengraving. This will be recognized immediately after he has passed over to the next world, leaving his inventions as his monument, but why not compliment him and thank him now? A beautiful book of three hundred pages, with over two hundred illustrations, just received, is a reminder of the patient years of toil and experiment this modest Vernon Royle has given to the photoengraver's requirements. The title of the book is: "Efficient Machinery for Photoengravers," and an indication of the



Vernon Royle.

The white line around this portrait was engraved on the ellipsograph.

modesty of the author is shown in the last illustration, a group of medals awarded at various expositions, the very last one enumerated being: "Gold Medal to Vernon Royle for inventions and mechanical achievements, Pacific International Exposition, San Francisco, 1915."

It was just 37 years ago that the writer, looking for a routing-machine, first met Vernon Royle. Mr. Royle was then using a router of his own invention for the engraving of large wood type which was used in those days for poster work and display advertising. The impression he gave me then was that of a quiet gentleman, shy as a schoolgirl, but a wizard in the way he could so rapidly guide his router-cutter along the delicate edges of the wooden letters.

John Moss was the only one that I knew of possessing a router at that time. The cutter was in a stationary spindle and the work to be routed was moved around, with both hands, under it. Mr. Royle says: "It was early in the sixties that they began to give particular attention to routing-machines, of which we were then and for many years afterward the sole builders. This machine had been developed in the

Royle shop from crude beginnings to a state of fair efficiency. It stood upon a wooden frame, and the table was of wood. The machine was used principally in the routing of wood type and wood engravings.

"Anticipating a more extended use of the router, we set about redesigning it in important respects, so that by the time the new art of photoengraving had become commercially important, we were offering routers but little different from our present standard routing-machines of the countershaft-drive type. During the past thirty or forty years there has been no occasion to modify its fundamental design."

After the cabinet saw, some of the machines originated by Mr. Royle are the beveler and lining beveler which so accurately engraves the line border and bevels half-tone plates. Among the other machines either invented or improved in the Royle works are the jig saw and drill, planing-machine, shoot-board, registering squaring-machine, registering mounting-table, tool and cutter grinder, etching-tub rocker, micro-edger, ellipsograph, ruling-machine and the Ideal saw. Many of these machines have micrometer gages attached so that blocks can be turned out on the point system, which means so much in make-up to printers.

Here is a record of achievement which began in 1860 when the late John Royle started with a little machine-shop in a rented room, which has grown into most up-to-date five-story factory buildings covering the whole end of a block in Paterson, and the name of Royle is known in every part of the globe where photoengraving is done, and that means wherever civilization has reached.

GETTING NEW BUSINESS.

BY JACK EDWARDS.



CLOTHING store proprietor in the Middle West has a plan that printers might be able to induce other merchants to adopt with profit to the shopkeeper and the typographer. Fifteen days after selling a certain customer a pair of trousers, or a suit of clothes, or an overcoat, the merchant in question sends him a post-card bearing, substantially, the following: "Two weeks ago we had the pleasure of selling you a bill of goods. We want that purchase to give you satisfaction. If now, after fifteen days have passed, you find that our goods are less than we represented them to be, or they do not fit just right, or you desire some alterations to be made, bring them back and see how cheerfully and quickly we back up our reputation. Our interest in our goods does not cease when you take them away from our place of business. We want them to give you confidence in our claims, and the feeling that your future needs may best be satisfied in the clothing line by patronizing ———."

These post-cards, of course, are printed by a local concern; and as the merchant placing the order for them does an enormous amount of business annually, the item of printing these cards is one that means a great deal to the typographer doing the work.

It should not be difficult for other printers to induce merchants in their respective localities to try out the plan. It goes without saying that the average purchaser of clothing would be glad to receive such a card after having made a purchase. It would give him a feeling of importance in his community, and an especial feeling of good-will toward the concern that was discerning enough to appreciate that importance. It is the old story of the human element in commerce. If the card does bring about the return of a garment for alteration, the clothing merchant may cause the extra work to be done, in the knowledge that he has acquired a lasting asset in the form of a satisfied customer.

This same merchant, from time to time, sends out a form-letter and an unsigned bank check that are good business propositions. Of course these two items of printing are valued highly by the typographer doing the work, as a large number of each are turned out at given periods. These two pieces of typography, also, might be suggested to other merchants for adoption.

The form-letter is done in typewritten style and carries the signature of the clothing merchant. The unsigned check which accompanies the letter is an ordinary order on a local bank, with the exception that the date and the amount to be paid the bearer are printed. The customer's name is filled in on a typewriter.

The form-letter reads something like this: "I am going to 'do unto others as you would have them do unto you.'

"While I am not a philanthropist, or a good Samaritan, I do believe that you, as my customer, are honest in your desire to save money. Knowing that you have put confidence in me by buying clothes in this store, I am going to back your judgment with *cold cash*. If you are dissatisfied with clothing bought in this store, bring the garments back, and the enclosed check. I will sign the check and you will get your money back. How can I afford to do this?"

And the letter goes on to explain why the customer has been able to receive such good value for his money, and why he should continue to patronize the merchant that backs up his guarantee with a check.

While the foregoing suggestions as to additional printing that might be secured by printers in their respective localities are peculiarly applicable to the clothing merchant, it is hardly necessary to say that other lines of trade might be induced to take up similar ideas with equal success. The same specific post-card, form-letter, and blank check need not be employed, but the fundamental idea in each case might be used profitably. The main thing is that the master printer of today should exercise initiative in his work; he should not be content with being merely an order-taker and typographer, but should be a creative salesman as well. The time spent in looking over his field and in preparing ideas in printing that should be productive of good results for the ones adopting and ordering them printed should very materially help to keep the wheels going around when unsolicited orders fail to appear in sufficient numbers to keep things busy.

Often times a casual perusal of circulars and other items of printing which come to his attention will suggest printed work that might be secured from certain quarters. Nearly every mail delivery may be made to produce profitable ideas along the line of additional printing to the alert printer. And the best part about the entire thing is that the customer who adopts the suggested piece of printed matter usually finds that his business is benefited more by the printer who has taken the time to develop an idea for the merchant than by the printer who waits for the customer to come around with an order.

TOO BIG TO MISS.

The average foreigner can rarely comprehend the geographical area of the United States, as was quite fully illustrated by the Englishman and his valet who had been traveling due west from Boston for five days. At the end of the fifth day master and servant were seated in the smoking-car, and it was observed that the man was gazing steadily and thoughtfully out of the window. Finally his companion became curious.

"William," said he, "of what are you thinking?"

"I was just thinking, sir, about the discovery of Hamerica," replied the valet. "Columbus didn't do such a wonderful thing, after all, when he found this country, did he, now, sir? Hafter all's said an' done, 'ow could 'e 'elp it?"—*Everybody's Magazine*.

PANELING AND IRONING FOR PRINTED MATTER.

BY ROBERT F. SALADÉ.



ON numerous occasions the appearance of artistic printed matter may be enhanced through paneling the paper. There are also instances when "ironing" of the paper can be done to advantage. There are various uses for both paneling and ironing, and in this article the writer will attempt to explain how the work may be done. Any practical printer, no matter how large or how small his plant may be, can do paneling and ironing successfully with little difficulty. The work can be done on all styles of platen presses which are in good condition. When essential, paneling and ironing may also be done on cylinder presses, although practically all of this class of work is done on platen machines. Extra heavy plates for ironing are usually handled on the regular embossing-presses, or on the stronger platen type such as the Colt's Armory and the Hartford. The plates for the ironing can be run either hot or cold, according to the equipment possessed by the printer. Hot plates produce the best results in heavy ironing. Cold plates, however, give creditable effects.

Paneling with Ordinary Brass Rules.

This section concerns the general variety of sunken paneling where flat ironing of the paneled portion of the stock is not essential. For example, the printer may desire to panel wedding invitations, announcements, business-cards, tickets, blotters, advertising folders, calendars, wall-cards, covers for programs, covers for booklets, etc. Paneling for this class of work can be done in a great variety of shapes, or forms, with ordinary brass rule.

In the case of paper having an antique finish, such as is often used for wedding invitations, announcements, business-cards, etc., the sunken panels made by the brass rule forms will not affect the rough surface of the stock. There is no reason why the space within the panel should be "ironed" smooth in jobs of this class, unless half-tone or line illustrations are incorporated with the type-matter. Printing a type-form in a sunken panel for a wedding invitation, announcement, etc., can be done as well on antique-surfaced paper as on smooth-surfaced paper. Plate printing from engraved steel or copper plates can also be done easily on rough-finished paper.

So far as the appearance of the completed work is concerned — that is, in the cases of wedding invitations, announcements, etc. — flat ironing of the paneled place would not be advantageous. The antique finish of the paper presents a more handsome "front" than if it were ironed smooth in the panel. But, when half-tones or other plates are to be printed in the panel, it will be necessary to iron the antique surface smooth. The ironing will be explained later on.

The form which is to be used for the paneling can be made up with pieces of labor-saving brass rules from any of the following: two-point hair-line rule, two-point full-face rule, three-point rule with one-point face, or three, four and six point full-face rule (the three-point "I" rule is more generally used).

Suppose that it is desired to sink a panel in stock which is to be used for the printing of an announcement. The exact size of the panel is determined by marking with pencil and ruler on a sheet of the stock which is to be paneled. When marking the size, the point system should be followed if possible, so that standard pieces of brass rule may be utilized. The size decided upon, the square or oblong is made up in the same manner as when making a rule border for printing. The space inside the rules is blanked out with metal furniture

or with quads of large sizes. Some metal should also be placed around the outer sides of the rule so as to build a firm, accurate form.

The form is locked in a chase in the same way as any type-form is locked up. The next step is to build a counter-die on the platen of the press. First, a sheet of heavy chip-board, or pulp-board, is glued to the surface of the platen. Fish-glue is best for the purpose. Second, a piece of heavy fuller-board (pressboard), which may be smaller in size than the foundation board, is glued over the first board. It should be rubbed with the palm of the hand until it has adhered firmly.

The inking rollers are to be removed from the press. The rule-form is now inked lightly, and an impression is taken on the fuller-board. The part of the fuller-board which is on the inside of the rule impression is cut out with a sharp knife and removed. The cutting should be done clean and sharp. The lines of the printed form should be closely followed. *Do not cut on an angle or bevel.* Cut true and vertically. It will do no harm to cut away the foundation board inside the ruled space. It is just as well, however, to leave the foundation board intact.

After the cutting of the counter-die has been completed, the feeding guides are glued in the required positions. Twelve-point three-em quads make excellent gages. The side of the quad which is to be glued to the fuller-board should be rubbed on emery-paper so as to roughen it. The roughing will cause the quad to stick more firmly. When the quads have been placed, fenders are attached, and an impression of the rule-form is taken on a sheet of the regular stock. If the counter-die has been made correctly, it will be found that the brass rules have sunk a neat panel, as deep as the thickness of the fuller-board, into the sheet of stock.

Of course, the impression must be sufficiently strong to accomplish the right results. To raise the impression high enough, it may be essential to move the impression screws. Some pressmen place a sheet of fuller-board in back of the rule-form for the purpose of obtaining a stronger impression. When the press is not equipped with a platen-plate, and when it is not possible to move the impression screws easily, it is a good plan to glue two or more foundation boards to the platen — that is, in case the platen is rather low.

In some instances the pressman may desire to sink an extra deep panel into the stock. This can be done by cutting out two or more layers of the fuller-board. The harder the counter-die, the better the results on long runs of stock. If preferred, the pressman can do the cutting-out work in the fuller-board before gluing it to the foundation. In such a case, an inked impression of the rules must first be taken on the foundation. Then, an inked impression of the rules is taken on a piece of the fuller-board while it is held over the platen. When the fuller-board is cut out in this manner, the pressman must be particularly careful in gluing the board accurately to the foundation.

Paneling of this kind may be made to produce various beautiful effects in printing. For instance, when a fine print is to be tipped on an insert for a book or magazine, the print looks more interesting when it is set in a sunken panel in the insert. For a tip-on, the panel should be a little larger than the print. When portraits and other pictures are to be printed on smooth-surfaced stock for desk calendars, wall-cards, title-pages, program covers, etc., the beauty of the work can in many instances be enhanced by sinking a panel in the stock before printing the illustration. No ironing is necessary when the stock has a smooth surface.

The same process is followed when making the counter-die for a circle, oval, keystone, triangle, cross, diamond, star, etc., as when making the counter-die for a square or oblong form. All of these odd-shaped forms can be sunk in the paper by simply making up the forms of brass rule. Stock brass ovals

and circles, in a full range of sizes, may be bought from the typefounders. The handy printer can construct his own forms such as a diamond, triangle, cross, etc. Mitered rules should be used for odd-shaped forms, but for square or oblong panels it is not essential that the rule be mitered; a close joining at the corners is all that is required.

Raised Panels and Borders.

Raised borders, panels, and other forms can be produced with ordinary brass rules on a platen press, just as easily as the sunken panels, etc. The only difference in the process of make-ready is that the counter-die is built up instead of being cut out of the fuller-board. Many attractive raised effects, which might be termed "white embossing," can be planned for business-cards, program covers, booklet covers, inserts for tip-ons, advertising novelties, calendars, placards, blotters, etc. The best results are to be had with cardboard and heavy paper such as is used frequently for catalogue covers. The effect on stock like wedding bristol is very pleasing to the eye.

For illustration, let it be assumed that for a business-card, ticket, or similar article, the embossed design shown as Fig. 1 is wanted.

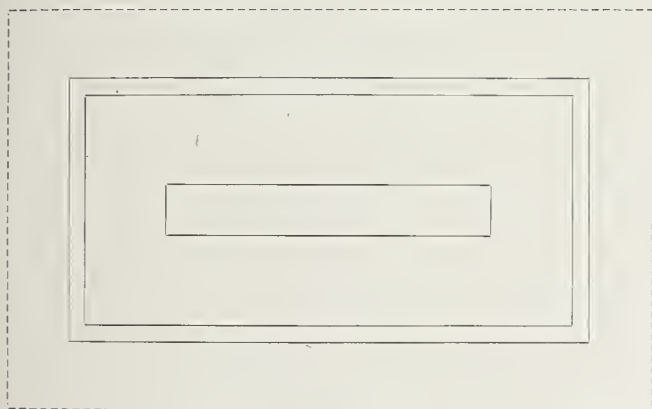


FIG. 1.

A form is constructed of brass rule — two-point full-face, three-point with one-point face, or six-point full-face — so set up that there is open space between the rules forming the border, and on the inside of the oblong. The form is locked up as usual.

First, the foundation chip or pulp board is glued to the platen-plate. If the press is not equipped with a platen-plate, the foundation is glued to the bare platen. Second, an inked impression of the rule-form is taken on the foundation board. Third, an inked impression of the rule-form is printed on a piece of heavy fuller-board. Fourth, the border and the oblong portions of the fuller-board — the parts between the border rules and inside the oblong — are carefully cut out with a sharp knife. Fifth, the cut-out pieces are glued in exact positions to the foundation board, following the lines of the inked impression of the form. Sixth, a sheet of French folio is pasted over all to make a smoother surface for the feeding of the stock.

The guides are now set and an impression is taken on a sheet of the regular stock. If the counter-die has been rightly constructed, the embossing of the border and the oblong will be done as perfectly as though a solid brass female die had been used. A counter-die of this character will hold up for a large number of impressions.

Printing within the panels or other raised portions should be done before embossing. The idea of the oblong suggested in the diagram herewith is that the main display line of the typography be printed within the raised oblong, but, as stated, the printing should be done before the embossing.

Raised effects in many different shapes can be obtained with this process. The skilful printer can plan and build rule-forms which can be substituted for expensive solid brass dies on numerous occasions. The printer should always sketch a design, and have all measurements of rules determined before building the form. It is not advisable to plan fancy forms which would involve the bending of rules. It is well to plan designs which can readily be made from the ordinary labor-saving rule fonts in the office.

On presses of the Colt type it is an easy matter to regulate the impression to care for the raised or sunken paneling, ironing, etc., by means of the slide nuts and slides which hold the throw-off bar. It is advisable to have the press equipped with a steel platen-plate, about one-eighth of an inch in thickness.

On presses not equipped with steel platen-plates, extra impression can be secured by gluing several layers of chip or pulp board on the platen before applying the fuller-board part of the counter-die. On presses of the Gordon style, the impression may be raised by means of the impression screws, or several layers of the foundation board will do as well.

Ironing for Book-Plates, Etc.

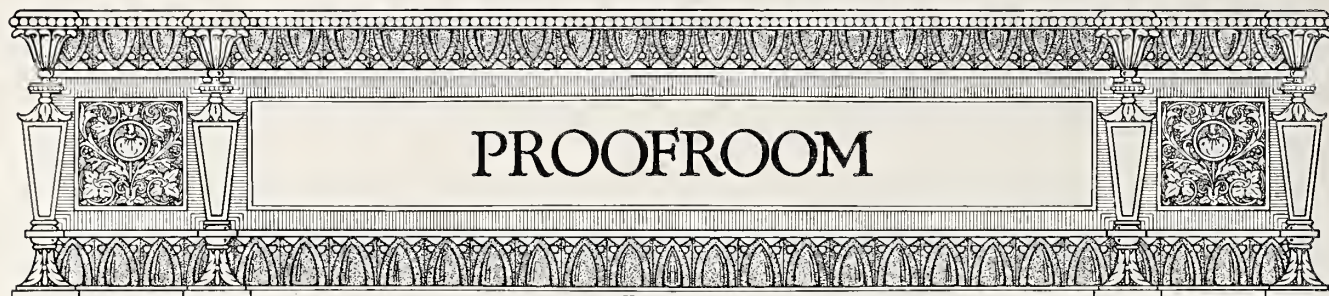
To print a fine half-tone illustration successfully on cardboard or paper having an antique finish, ironing of the place in the stock where the illustration is to appear is advisable. There are many occasions for the ironing, such as when printing half-tone plates on linen paper for stationery; book-plates on parchment and antique paper; plates on wedding bristol, etc.

For the ironing, a solid steel or brass plate having a polished surface is used. The plate must be of a size which will suit the purpose. As a general rule, the plate is a little larger in size than the illustration to be printed. The plate is locked up in a chase in the same way as any type-form.

The make-ready is very simple: First, one or more layers of chip or pulp board are glued to the platen of the press. Over the foundation a sheet of heavy fuller-board is glued. A few impressions are taken so that the shape of the steel or brass plate can be seen on the fuller-board. Then, with a sharp knife, all parts of the fuller-board are cut away with the exception of the part covered by the ironing plate. The cutting should be done on a bevel, tapering off from the edges of the ironed portion. Heavy impression is applied during the operation of ironing the stock. The stronger the impression, the smoother the ironing.

The ironing should be done on the heavier types of machines, and better results can be obtained when the press is equipped with a steel platen-plate. This is not essential, nevertheless, and good effects can be had with cold ironing. Hot ironing is done by heating the steel or brass plate with steam or electricity. A special apparatus is necessary to produce hot ironing on a platen press. There are several electrical heaters on the market which can be worked on all styles of platen presses. The heater consists of a patented base which is locked up in the chase. The plates are attached to the base by means of screws. When the base is used for ironing or embossing, the plates are not type-high.

Beautiful intaglio, white border effects may be obtained on heavy card and paper merely by pressing the brass rule borders deeply into the stock without any inking. When a foundation board and a sheet of heavy fuller-board are glued to the platen, better results are to be had. The stronger the impression, the more effective the intaglio work. Plain brass rules, of various faces, from two-point to twelve-point, can be made to produce many attractive borders. When two frames of rules, one a little smaller in size than the other, are run together, the effect is pleasing. Ornaments, brass monograms, initial letters, etc., look well on certain jobs when pressed into heavy, antique stock with no inking.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

To Think or Not to Think?

C. F. C., New York, corrects us as follows: "On page 631 of THE INLAND PRINTER of February, 1918, you say in your answer to W. A. B., 'My opinion is, . . . which I do not think any one can ever change.' The fact that you make the statement proves that you do think, and therefore you should have said, 'My opinion is, . . . which I think no one can ever change.' The above is not written in a spirit merely of carping criticism, but in the hope that you will find in it a sincere spirit of helpfulness."

Answer.—Thank you sincerely, but I am afraid your helpful spirit has tried to cultivate hopelessly barren ground. I do not think I can get any help from it. I also think I can get no help from it. That is, in this particular instance. Positively and emphatically I am firm in the conviction that both forms of this expression are equally good. They are simply two ways of saying one thing. My choice, if I have any choice, favors the form objected to.

A Misunderstanding of Hyphens.

In a letter criticizing a style-book this is said: "In the section on punctuation is the rule: 'Omit the hyphen from today, tomorrow, tonight.' If you were rewriting this rule wouldn't you write, 'Do not omit the double hyphen from to-day, to-morrow, to-night'? These words naturally and correctly take the double hyphen, as I and thousands of others have learned from your work in the Funk & Wagnalls dictionaries. Nowhere in this style-book has a double hyphen been used or mentioned."

Answer.—This has been quoted without a name, for what is thought to be a good reason. The writer of it has mistaken a temporary personal device as a settled general usage, and he has jumped to an erroneous conclusion about its origin and its usefulness. He is right in thinking I would make the rule "Use the hyphen in to-day, to-morrow, and to-night," because that is my preference for these words. But more and more people are omitting these hyphens, and it may become universal to write today, tomorrow, and tonight, just as it did long ago to write railroad, steamboat, and many other solid words that have not always been so. He is strangely wrong in imagining that I would say "double hyphen." There is no conventional use of the double hyphen in English, and I do not believe there is a need of it. It was an inexcusable blunder, that pleased Funk & Wagnalls' vanity, that prevented my urging them not to use the German hyphen (for such it is). It would not have been used by me voluntarily. They printed a prospectus with it, which a former college president approved in detail in a letter to them, thereby securing the position of managing editor of their dictionary. In this letter was the blunder, which was that of saying that Webster's International Dictionary did not distinguish the compounding hyphen, when in fact that work made a clear distinction by using a longer and heavier hyphen for compound words. This was before I

worked for them. So it was not my personal work that our correspondent got his wrong idea from, but work that used a distinguishing character, not used at all elsewhere, chosen by the publishers. "Double hyphen" is a good term to forget, unless for some such special work.

Accepted for All It Is Worth.

W. A. B., New York, writes: "Your case against the customer of 'G. S.,' on page 632 of the February number, is not quite complete. You should have said thus much in extenuation: that it is the rule of German script to place a mark, which should be curved but is often a mere dash, above the letter *u* to distinguish it from *n*. The name Heupel is German, and it is possible that the customer who wrote the copy was accustomed to following the German practice. The expedient of overscoring the letter *n*, while familiar in printing-offices and among writers for the press generally, is not, I think, universally understood among the laity. It is more reasonable, it seems to me, to expect a proofreader to be familiar with the German practice, and to be on his guard against its misleading him, than to expect every printer's customer to know the printing-house practice. I am not sure that I would reverse your verdict; but there is at least room for a reasonable doubt in favor of the customer."

Answer.—This is all right from the customer's side. It would be more satisfactory for the proofreader to be able to know that the name was Heupel and to be able to make it right. But German script was not thought of in deciding. The best plan, it seems to me, would be for the customer to forget that he was a German and learn American ways.

Van and Von in Names.

C. M., Victoria, British Columbia, asks: "What does van mean in a name, and why is it capitalized? Also, what does von mean in a name, and is lower-case *v* in a sentence like 'They say von Buelow was there' correct?"

Answer.—Van is Dutch and Flemish, and von is German, and they both mean the same as *de* means in French, at least as used in names, which is practically what would be expressed in English by "of." The "Almanach de Gotha," printed in French, translates such particles always in German names, as *de Tirpitz*, *de Hertlich*, etc., but not always in Dutch names, as it contains some names like *van Loon*. It never uses a capital for any such particle. But of course the questions refer to English usage. Why is Van capitalized? Because it is, as used in English writing and speech, the beginning of a proper name. The fact is, however, that it is not always capitalized in English print. The New International Encyclopedia tells us that the painter whom most of us call Vandyke was the son of Franz van Dyck, and the Encyclopædia Britannica always has the painter's name Van Dyck. Our own diplomat and educator whose name is usually printed Van Dyke calls himself (so I am told) van Dyke, while his brother Paul uses a capital, Van Dyke. The New International

prints Van 't Hoff, the Britannica prints van 't Hoff, and such difference is found in many names. All such particles show the same variation. Who shall say that one is right and the other wrong? Not I. But I will say that for my choice the quoted sentence should have Von Buelow.

FROM COPYHOLDER TO PROOFREADER.

NO. 8.—BY H. B. COOPER.



THE Good Book says: "Let him that thinketh he standeth take heed lest he fall." Novices at proofreading can, with the automatic assistance of a pencil and their left-hand fingers, learn to do practically error-proof work in the matter of spellings, as described in my articles Nos. 4 and 5 of this series. Look back, if you will, and read about the three checks for every word you know and the ring around every word you do not know. It may be that during the past three or four months you have been practicing this method of a mental check for the meaning, a pencil check for the lettering, and a finger-tip, Braille check for the syllables of each word as you pass it by. Several months' practice has doubtless made you rather clever at this sort of thing, and rather well pleased with yourself. You can read through a line confidently, saying, "Sure, sure," as you hurry along, and not needing to look back or to worry about misspellings.

I remember when I was at this stage of the game a proof-reader friend of mine brought me the following lines, to see if I could discover the error in them — fortunately I did not have them in my regular proofreading:

One day I went home to the village. It was spring, and my soul seemed set free in the clean air of the forests and fields. But I I did not feel like that very long; for from the moment I came home . . .

I read the passage through once, twice, three times. The words were elemental in their simplicity — there was not one to faze me. "What's wrong?" I asked.

"Something so wrong," my friend replied, "that there would have to be a plate correction made if the error got by. Can't you see it?"

Aghast, I could not see it.

"It's as plain as plain can be."

That did not help me any.

"Try this one," she said, showing me another proof:

When he lived in Iowa Mr. H—— made it a point to attend all the farmers' meetings at Ames, and he goes to hear all the the lecturers that the agricultural colleges and the railroads send out. He is strong

I was mortified that I still could not see what the trouble was. And actually, my friend had to point out to me the "I" at the end of one line, followed by an "I" at the beginning of the next; also the doublet "the's" similarly placed in the second paragraph.

Well do I remember that I said, when I recovered from my surprise at having "fallen down" twice over at the ends of lines: "Thank you for showing me. And now I must do something to myself so that this will not happen again."

"What do you mean — do something to yourself?"

"I don't know what I shall do, but certainly something, to help me establish connections between each line and the next. Do you think I'd dare go on like this, falling down at ends of lines, without doing something about it?"

I realized that I had considered each line too much as an entity, complete in itself, and had taken for granted its connection with the line following, instead of checking it up.

Such a simple, little, automatic thing was necessary to be done at the ends of lines as a reminder to watch out for "O.K. connection," and I have been so thankful in all the years since that I trained myself to do it. Shall I tell you the secret? I just press with my pencil as I reach the end of a line, and mentally refuse to start the next line without a connection check. It takes but a moment, it is but a reminder; but how many, many mishaps it has automatically saved me since that day when, discovering that I was falling down badly at the ends of lines, I said: "I must do something to myself, so that this will not happen again."

I have learned to associate a great many things with the ends of lines. A good place to fall down? Rather, a good place *not to*. Nowadays I would not care to read proof at all if you were to deny me the assistance that I get from the ends of lines.

Did you ever think it? Ends of lines particularly need careful attention. No rough, jagged or frayed edges should be allowed!

Words wrongly divided at ends of lines mar the appearance of the page. For two months past my suggestions regarding correct divisional practice have doubtless made you more or less expert in watching ends of lines for wrong divisions. Keep a sharp lookout, especially when handling first galley proofs, because every error of this sort marked means at least the respacing, if not the resetting, of two lines in order to bring a letter or two over. It is unfortunate to have to mark wrong divisions of words later rather than in the galley proofs, and in some offices it is not allowed on account of the resultant trouble and expense. Far better is it to kill divisional errors before they reach the proofroom by keeping compositors up to standard in the doing of their work.

Some lines run short and are overlooked as you read, because you are too busy with the multitude of other things to notice a slight fault in alignment. Never let a galley out of your hands, nor a page of make-up, without running your pencil slowly up and down both sides of the column to check up "alignment O.K."

How about three hyphens that may occur in succession at the ends of lines, or three "the's" or "of's" or any other groupings that combine inartistically to spoil the margin effect? Discover and break up combinations of this character in the galley proof, if possible—and it is possible. Pressing with your pencil as you reach the end of each line will help you to find them.

Punctuation marks especially, and once in a while letters, slip off ends of lines or are pushed up or down, a little out of position, at the time of pulling proofs. Discover such errors, just as you find the short lines, by your invaluable pencil point. Sometimes a last letter has fallen out of the chase in lifting, and our friend the compositor has tried fully to do his duty by putting it back again, though perhaps upside down! You will realize after a while that you can not be responsible for the perfect condition of successive proofs that are pulled for you, except as you put an extra guard upon ends of lines. Train yourself to look comprehendingly at the last two or three letters of each line as your pencil point approaches it, so that if the last letter has been broken off — say, a "y" having lost its tail now looks like a "v," or a broken "f" in "of" makes the different word "or" — you can recognize at a glance that something is wrong. As my pencil travels up and down the ends of lines I have learned to halt at every final "or" long enough to make sure that the sense does not require an "of." This is quite a common error — the broken "f" at the end of a line — and it can happen accidentally between proofs, with no way of discovering it other than this. Occasionally the staff of an "h" will break off, leaving what looks like an "n," and perhaps making trouble that the quick eye can catch as it follows along after the pencil. Italic type is par-

ticularly fragile, with its kerned letters, for which reason it is a good plan to reread all italics every time proofs are brought to the desk. *Watch italics.*

Some of the above are mere accidents that are likely to happen to the form at any time, between proofs. They must be constantly guarded against, up to the last. Where type has been set to follow the line of a cut, the pencil can not be trusted to detect missing letters and marks of punctuation at ends of lines as in straight matter. So by way of precaution read and reread legends under cuts, and type-lines set around cuts, as often as proofs come back to the desk. Likewise watch all headings.

"Well, what *is* there wrong with it?" asked an erstwhile school principal as she picked up my first sheet of typewriting interestedly. I saw that she was reading, with a puzzled expression, the five test lines wherein the doublet "I's" lie hidden.

My friend, by the way, when the war had submerged her school and she herself was feeling the lash of hard times, had once had the temerity to answer an advertisement for proof-reader! That perhaps gives her a special interest in the articles I am writing.

Still blind until she was actually shown the doublet "I's," she remarked: "I might have read that over a thousand times and never have seen it! Well, I guess the only way ever to be sure that you are not getting a surplus of pronouns or prepositions or connections at ends of lines is to nail one while you kill off the other. There may be too much of even a good thing. I'm glad the people who wrote that advertisement never took me up on it. Once having tried my wonderful ability in this line, they would have surmised that the doctor had ordered me large doses of nerve tonic!"

"See if you can do better with this other passage," I said, handing her my second typewritten sheet. The doublet "the's" eluded her, just like the doublet "I's."

Shown again, she made quite merry at her own expense.

"Tell me," I asked, "after I had carefully pointed out to you the two 'I's' in the first paragraph, why didn't you look in the second to see if there was the same kind of mistake?"

Said she, laughing, "I *did*. I kept looking and looking for two words alike, but I couldn't find them. That's why I agree you need a pencil to hold one down while you catch the other. Hurrah for the pencil point! I hadn't any pencil — so that's why! Tell your copyholders from me never to attempt to answer a proofreader advertisement until they are better prepared for it than I am. Also, to arm themselves with plenty of pencils, and good ones at that! For a workman is known by his tools."

PROFITABLE PRINTING.

In these days of specializing there are few offices that can make it profitable to cater for all and every class of printing work, and today there is such a variety and so many specialized methods that, whatever our fathers and grandfathers did, it is almost impossible for the printer of today to execute all classes of work. The printing-offices of the first magnitude are those which have developed some line of trade in which they have special experience and particular facilities. The small offices must content themselves with that class of work which needs no great preparation. The manager of the latter office may be a man who is a better printer than the other, and he may have more mechanical knowledge, better judgment and a higher taste. Yet he must recognize the limitations of a highly complex art, and decline to attempt many of the orders which are offered, because he has not the special experience necessary to enable him to execute the work at a low margin of cost, and, besides, has not the material. How few printers, even with large offices and abundant capital, would care about undertak-

ing the printing of one of the Grolier publications or the execution of a French dictionary? Such a class of books should be produced where the establishments are especially fitted for them. But many printers fall into an error which bears much resemblance to the one spoken of. They would not attempt such jobs as are mentioned, but they will take in others for which they are scarcely better provided. They will estimate on everything from a dance program up to an eight-sheet poster, a great book, or a volume of wood-engravings. They do not know the limitations of their own plant or of the abilities of their workmen. It would be extremely injudicious for a man whose trade was in books for booksellers to take in law cases, although he had type and the workmen, for it is probable he would lose money at a price at which a law printer would make a profit. The men of the latter are accustomed to that work; sorts are abundant; proofreaders know how to hurry the job through, and the pressmen can put a form on and get it off in a very short time. All printing is, or should be, done for profit, and it does not pay to take in work for which one is not specially equipped.

—*British and Colonial Printer and Stationer.*



"I ACCEPT THE CHALLENGE"

I know that you accept it. All the world shall know that you accept it. It shall appear in the utter sacrifice and self-forgetfulness with which we shall give all that we love and all that we have to redeem the world and make it fit for free men like ourselves to live in.

"This now is the meaning of all that we do. Let everything that we say, my fellow countrymen, everything that we henceforth plan and accomplish, ring true to this response till the majesty and might of our concerted power shall fill the thought and utterly defeat the force of those who flout and misprize what we honor and hold dear."

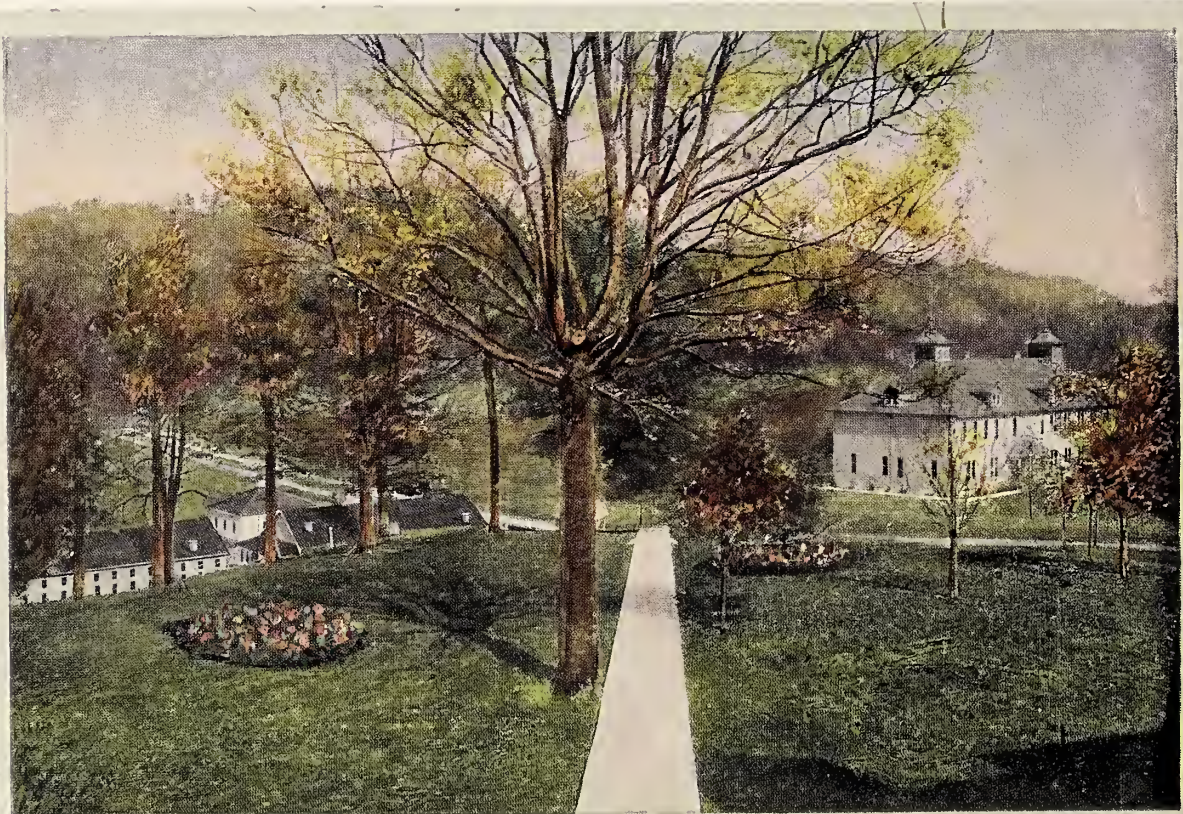
From OUR PRESIDENT'S
LIBERTY DAY ADDRESS

Baltimore, April 6, 1918



VIEW OF WESTERN HOME, LOOKING EAST FROM THE GARDEN

Building for the Western Home, designed by the architect, and built by the
 same firm, for the Western Home, designed by the architect, and built by the
 same firm, for the Western Home, designed by the architect, and built by the



VIEW OF WESTERN HOME, LOOKING WEST FROM THE GARDEN



PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Face of Type Damaged from Obscure Cause.

A Minnesota printer submits a specimen sheet showing a damaged letter. It appears from the explanation offered that this letter becomes damaged after running the form for a while.

Answer.—The cause of this defect appears to be obscure. We suggest that you place the same form on the press and fix the left-hand clamp in the same position it was in when printing the sheet. Then turn the press slowly by hand and observe how near the face of the type the lower end of the clamp will come as the platen descends to print. We have observed on several occasions that radius of movement of the lower end of the clamp sometimes comes inside the type-line, and have also observed damaged type as a result when the press is operated rapidly.

The Use of a Rubber Blanket.

A Kansas publisher asks if the use of a rubber blanket on his press would improve the appearance of his paper. No sample accompanied the letter.

Answer.—There is need of a rubber or felt blanket on your press if you are using old and new type together, or using old type with linotype slugs, owing to the slight difference in height of the printing surfaces. We suggest that you try a tympan made up of print-paper of a sufficient number of sheets to bring the surface of the tympan on a level with the cylinder beams. Use a piece of thin cotton goods drawn tightly to cover the print-paper. As a top sheet, use a sheet of tough manila oiled on both sides and drawn very tightly. A tympan of this character should give a clean, sharp print if you are using type that is in good condition. If old type is mixed with new in advertisements, it may not show up very clearly. In such a case you will find it advantageous to use a rubber blanket or a felt blanket covered with a piece of thin cotton goods.

Printing Light-Faced Gothic on Bond-Paper.

An Iowa printer submits a letter-head consisting of five lines of light-faced Gothic type printed on a good grade of bond-paper. The impression shows strong on the back and the type, which may have been new, does not print sharply nor clean, hence the following letter: "Can you advise what makes type show up as it does on the letter-head attached? If we take off impression, the results are worse. We use one sheet of pressboard, two sheets of print and a manila draw-sheet. We have adjustable roller-trucks and new rollers. Have tried two kinds of bond ink. The disc and rollers were perfectly clean and dry before putting on ink."

Answer.—The cause of the unsatisfactory printing is doubtless due to the make-ready. You should use only hard manila for a tympan, and begin the make-ready with a very light impression. Place the pressboard just beneath the top sheet and it will prevent the forming of a matrix in the tympan. The indenting of the tympan by the form at the beginning of the make-ready, due to too soft a tympan or to excessive

impression, is often the beginning of trouble in printing. Aim to begin with a faint impression and gradually increase the impression by the addition of French folio or tissue beneath the pressboard until a satisfactory print is secured. Of course, a good grade of black ink should be used. Where new type is employed and good paper is used, the highest-priced black ink should be used. It is practicing economy to use good ink, as a lesser quantity is required as compared with a cheaper grade.

What Position Should Be Assumed While Feeding Press?

An Iowa pressman writes: "What is your opinion as to standing or sitting while feeding the cylinder press or folding-machine? I find a feeder can do better work, and has the sheet under better control, when resting his elbows and adopting a regular machine movement."

Answer.—We do not know of any fixed rule for position when feeding a press or folding-machine. We judge, however, that one might accustom himself to a certain position and do better work that way after constant practice, owing to specialized training of the hands and arms. A rhythmical movement to correspond to that of the machine appears logical, although we have never before heard such a thing described.

Colors and How to Use Them.

The following letter has been received: "Have you a book, or can you give information regarding the following: What should be used with inks to make them dry and show clear on the following papers, Glassine, Kraft and manila papers? Where can I get a chart or book on colors, instructing what to use in order to get different colors?"

Answer.—You should read "Color and Its Application to Printing" to secure the fundamental information regarding the relation of inks and paper. Ordinarily a good job-ink may be used on the grades of paper mentioned, without any drier or modifier. However, on Kraft and manila stocks, a cheaper grade of ink may be used. If good rollers are used with a medium-priced ink, good results may be obtained on both Kraft and manila stock. When in doubt regarding the selection of ink for a given stock, consult your ink dealer, who will supply you with a suitable ink for any grade of stock you desire to print. It is a further help, in selecting ink, to submit an impression of the form. The color-mixing experts usually employed by ink dealers have an extensive knowledge of the suitability of inks to paper of all kinds, so that when you submit a grade of paper and an impression of a form, they will be able to suggest a standard or a special blend of ink for the work in question; hence the best one to give you immediate help is your ink dealer. In the matter of the mixing of ink tones and shades, this work requires a keen sense of color not ordinarily possessed by every individual who operates presses, so that the study of books on ink-making and color-mixing is helpful to pressmen. The keeping of color formulas, consisting of a sample of the ink together with a table of proportions

used, is helpful where a duplication of the tone is later desired. Practically all color-mixers keep books of color formulas. The book referred to may be secured from THE INLAND PRINTER.

Humidity in the Pressroom.

Frank Milne, mechanical superintendent of the *Herald*, Calgary, Alberta, sends us the following interesting communication regarding humidity in the pressroom, which we take pleasure in passing on to our many readers:

"The editorial on humidity in the pressroom, which appeared in the March number of THE INLAND PRINTER, touches a subject that is pregnant with possibilities, for the absence of moisture is a fruitful source of innumerable difficulties in newspaper and job-printing establishments; and if a satisfactory way of putting the required amount of moisture in the air is found, I am sure there will be far less trouble in all pressrooms on this continent, especially during the winter.

"I shall tell you what has been done in our pressroom to supply the needed amount of water that is necessary to keep the rollers and paper in good working condition, and the system can be applied to any pressroom provided the ceiling is not too low.

"Calgary, Alberta, stands about three thousand four hundred feet above sea level, and during the winter months the humidity of the atmosphere is zero; the thermometer also stands at zero and below for a considerable time. Clothes can be dried out in the open in winter the same as in the summer. That being the case you can realize how much moisture there is in the pressroom that is heated to 70°. Every piece of furniture, the floors, etc., are as dry as a bone, everything that contains moisture, such as rollers, paper, etc., being robbed of it as fast as it will give it up.

"Our pressroom is about 60 by 60 feet and contains, in the way of presses, one octuple double-width press and a platen. The chief troubles we experienced were with the rollers and static electricity.

"The great difficulty in delivering hot moist air is the cost — air taken from the outside and heated is dry, and to put moisture into it reduces the temperature; consequently it would have to be heated again to maintain the necessary temperature in the pressroom, which of course costs money, and in these days of high-priced coal it is not done. One advantage of moist air is that the temperature has not to be kept so high as dry air; the drier the air the warmer it must be kept to make the workers comfortable.

"The difficulty was overcome by blowing live steam into the pressroom. A half-inch pipe was taken direct from the boiler (I mean by that, independent of the heating system) to the center of the room, where it was connected with the humidifier (see drawing). This blows a continuous stream of steam up into the air day and night, and to prevent the steam from settling on adjacent articles, such as beams and girders, causing drips, or on the ceiling directly above the humidifier, a fan was placed about twelve feet away to blow the vapor gently around and through the room.

"To get some idea of how much moisture there is in the air, a hygrometer was placed some distance to the rear of the fan. This instrument is far from being accurate, but it answers the purpose. It is simple in construction, acts fairly quick and does not get out of order. It is made of two small bunches of horsehair which lengthen or shorten with the decrease or increase of moisture in the air, thereby moving a pointer.

"The chief objection to putting moisture in the air by this system is the smell of hot, oily steam that meets you when you enter the pressroom after Sunday (and every morning more or less), but opening a window and a door for a few minutes gets rid of that.

"The first winter this system was started the windows were single and the frozen moisture gathered on the inside of the

windows from one to four inches thick; the next winter double windows were put on and less steam was required as the moisture did not get frozen on the windows.

"Without the steam, static electricity in the paper would give off sparks from two to three inches long and would ignite gasoline poured on the frame of the press if the spark was directed to it. The rollers would shrink in the middle and be of no use in a very short time. Now, with the steam, the static electricity is not hitting you on the ear every time you pass through the pressroom and the roller trouble is not more prominent in winter than in summer.

"The amount of steam is regulated by hand. When the hygrometer pointer goes up above a certain mark the steam is shut off a little; when it goes down too far it is turned on. This hand-controlled system is all right for a newspaper pressroom, but in a job-printing establishment where close register

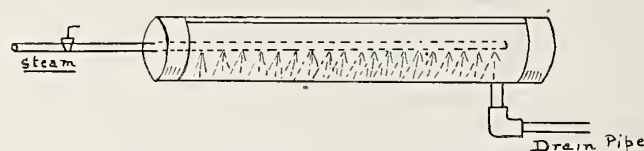


Diagram Showing Arrangement of Humidifier.

is necessary an automatic control could be put in, and I give you the idea for this which will be worth something when it is worked out.

"There are fog signals working around our coasts that are automatic in action with more or less accuracy, and these signals are worked by horsehair, which opens a valve that admits air to blow the signal when a fog is present. The principle it works on is, when a fog is present there is moisture in the air, which causes the hairs to shorten and thereby open the valve.

"Now, if horsehair were attached to a balanced steam-valve, so that when there is too much moisture in the air it would close the valve, we would have an automatic regulator for the humidity.

"If the contraction of the hair were not enough to operate the valve, some system of levers could be introduced to give the necessary movement for closing and opening it. I mention horsehair because the hygrometer I have is made of that material, but there are other substances, such as catgut, which may possibly answer better.

"There must be some instrument-maker in Chicago that could give a definite opinion as to the feasibility of this scheme; for my part I do not see how it could fail.

"The humidifier is made of a piece of brass piping, two inches in diameter and about two feet long, cut open at the top with a slot half an inch wide to allow the steam to ascend. Inside this pipe there is the half-inch steam-pipe with holes drilled in the under side. The steam blows down on the inside of the brass pipe, then goes up through the slot into the room. A drain-pipe is provided to carry the water away (see diagram)."

THE COUNTRY'S RIGHT.

It may be found, as it has been found in England, and in France, and in Germany, that some little men have made their way into big places. If it is so, the country, of course, will insist upon its right to demand that they be replaced by men of larger size, and the country will not stop and must not stop for hurt feelings or personal ambitions. The country has the right to know and to judge. It has the right to claim the service of the strongest and best men and we should put up with nothing less. But whatever comes we must stand by the Government, and we must stand by our allies. — By Dr. Charles A. Richmond, President Union College.

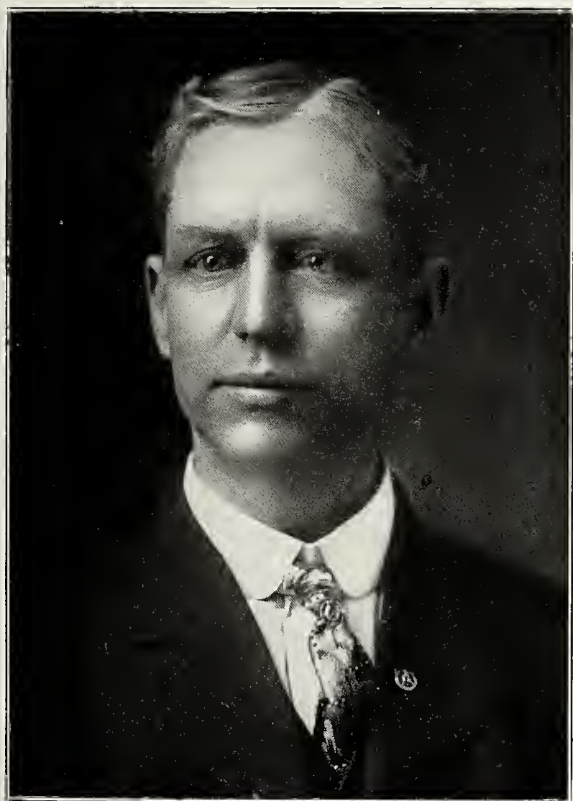
NEWSPAPER WORK

BY G. L. CASWELL.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Announcement.

THE INLAND PRINTER takes pleasure in announcing that the Newspaper Department, starting with the present issue, will be conducted by G. L. Caswell, of Denison, Iowa. Mr. Caswell needs no introduction to many of the readers of



G. L. Caswell.

this department. His work as field secretary of the Iowa Press Association, in which capacity he has accomplished a great amount of good work in furthering the interests of the publishers of that State, has brought him before the publishers of the country so that he is well known in practically all sections.

His experience in the newspaper field has been extensive. Starting as a "cub" at the case in 1882, he worked his way up until he secured possession of the *Argus*, of Ashton, Iowa, when nineteen years of age — just thirty years ago. Later on he bought an interest in the *Tribune*, of Sibley, Iowa, and in 1897 took over the *Bulletin*, of Denison, Iowa, being its sole owner ever since. He has owned and operated other papers besides the *Bulletin*, at one time having three papers in his county.

In 1915, Mr. Caswell became field secretary for the Iowa Press Association, and has been working in a broad and general way for the organization of newspaper men and for their substantial benefit and betterment.

In 1917 the members of the Nebraska Press Association arranged with him to handle their State in the same manner as he had Iowa, and he has been giving what time he could to the work, traveling by automobile throughout the State in order to meet and become acquainted with the newspaper people and their needs. This extra work, however, proved too heavy so that it became necessary for him to ask to be relieved of it at the recent annual meeting.

Mr. Caswell became a State senator in 1914, and was re-elected, thereby serving his district in both the Thirty-sixth and Thirty-seventh General Assemblies. This has given him an opportunity to look after the interests of the newspapers in legislation.

THE INLAND PRINTER considers itself fortunate in being able to secure the services of Mr. Caswell. The section of the Newspaper Department which is devoted to the review of newspapers and advertisements from the typographical and mechanical standpoints will continue under the supervision of J. L. Frazier, who has handled that work for several years past.—*Editor*.

Foreword.

I do not know what the editor of THE INLAND PRINTER may have said about me and my connection with this department, but let us forget it, and try to make this department practical and worth while to a few thousand of the smaller newspaper publishers of the country, of whom I am proud to be one.

G. L. C.

What of the Help Proposition?

The most binding and most discouraging thing just now in connection with the publication of the smaller town newspapers is the help proposition. I find it is also a leading question with many of the larger publishers. Just what is going to be done to meet it?

Recently in connection with my services as field secretary for Iowa and Nebraska publishers, I have had from one to three inquiries a day about help of all kinds. Some of these are desperate appeals, and some were rather amusing. A publisher of a small paper says he wants a man who is "an all-round printer, capable of handling stone and press work, operating a composing-machine, setting advertisements and jobs, estimating jobwork and, on occasion, taking editorial charge of the paper." For this service the proprietor is willing to pay \$12 to \$15 a week. Now, I will submit that while such a job may have been attractive and secured quick response twenty years ago in some localities, at present the chances would be about one in four thousand of getting a man such as

he wants, and then the all-round-printer-jobman-pressman-estimator-editor would more than likely prove to be a has-been, a mossback, too slow to do two hours' work in ten, without ideas or understanding, or, possibly, tied down to slavery by necessity. If not this, such a man would be working on some other job at twice the wage quoted.

Some of the letters complaining of help are almost tragic. A prominent semiweekly publisher writes that the machine-man he recently secured at \$25 per week proved to be a four-flusher, with neither speed nor ability, and not worth a candle. He had to let him go and now he is almost tied up. A prominent small-town publisher in Minnesota is without either foreman or operator and is trying to get out his paper almost alone; at the same time he is called upon to serve on the county grand jury in disloyalty cases that take up his time for days. But the grief also extends to the larger plants, dailies of great size. One composing-room foreman of a daily recently said he was postponing improvements and extensions of an elegant new composing-room and machine department of the paper, because help could not be found to use the extra equipment. I noticed that at the time he had several women operating machines in the room, and everybody going at top speed to get every ounce of production under the spur of bonuses and efficiency ideas.

In my estimation there is but one solution for all this at this time, and that is female help to take the place of these men going to war. That was the answer for industrial desperation in England when the war took their men; it is the answer in France; it must be the answer in America, for nowhere can women be so well and efficiently employed as in the operating and mechanical departments of newspapers, large and small.

The best part of this idea of filling the depleted ranks of labor in the printing and publishing industry with women is that the situation will then adjust itself most quickly after the war. The girls and women may get married when the soldiers come home to resume their work; many of these girls and women will not hold these jobs out of necessity but because they want to work and help out in war time, and women are more likely to have those on whom they can depend for support, in case they do lose their positions.

The present situation is intolerable; it reminds me of men drowning and wildly grabbing at any straw to keep afloat. They are losing their heads in bidding against each other for help, only to have the same emergency arise again and renew the bidding. The thing to do is for all publishers to urge the need of women in this line of employment — and *do it now*, especially the smaller publishers in the small towns where they have a wide local acquaintance and can easily find those who are willing to learn.

The \$2.00 Weekly Is Here to Stay.

At recent press conventions and editorial meetings, a live topic has been the general advance in subscription rates for weekly papers to \$2 per year, until at present this price is being taken as a matter of course with the best of them. There is not a town supporting a newspaper that is so small but what it will continue to pay this price providing the publisher himself wills it so, and exhibits the proper qualities of back-bone in willing it. I am receiving letters every week from publishers of small-town newspapers who have taken the \$2 plunge, giving me evidence of the good results achieved. One of the best results achieved is the cleaning up of old subscription lists that have been allowed to become too delinquent. A publisher in one town of 1,800 people says that he collected \$600 in November and \$1,950 in December on subscriptions alone by judiciously advertising the fact that the subscription price would advance to \$2 per year on January first. Subscribers were given the opportunity to pay in advance at the old rate of \$1.50, and some of them invested in this economy

to the extent of ten years. In not one case out of at least sixty coming to my notice has there been any regret or bad results from taking the advance step. In most cases there has been more gain than loss of subscribers after it, and very few because of it. On a list of one thousand subscribers, \$500 a year added income will make up for most of the high cost of paper, and if the advertising rates go along with the subscription rates the help proposition is greatly simplified in the possibility of paying better wages and attracting the sort of help required. I favor conservatism and care in making any radical change in advertising or subscription rates, but I am radical enough to say that at this time, and under present conditions, there is no small-town weekly that can afford to continue at one dollar a year as some are doing, and not one should be less than \$1.50, regardless of what competitors are doing. The county is the ideal unit for working the two-dollar price, however, and when possible it would seem to be well spent for one or two of the publishers to act as special agents to go and see the other publishers of the county and try to arrange for the advance at the same time, if it has not already been arranged. With good local papers that really serve their communities, there is no risk of bad results whatever.

Subscription Expiration Notices.

A point generally overlooked among newspaper men is that the postal laws, rules and regulations permit newspaper publishers to send subscription expiration notices folded within the papers sent out. It has always seemed to be a matter of great interest to editors of the smaller newspapers when I have heard it discussed.

This subject is again called to my mind by the recent receipt of the Lake Crystal (Minn.) *Union*, in which was folded a subscription expiration notice, printed on some odd pieces of ruled paper, size 8½ by 9½ inches. The large size was probably for the purpose of making it impossible for the subscriber to overlook it. The notice printed conforms to the postal rules and regulations strictly by stating the following:

Your Subscription Has Expired to the *Lake Crystal Union*, Lake Crystal, Minn.

M.....

.....April 1, 1918.

To amount due on *Union* subscription from.....

.....191... to.....191...,
at the rate of \$1.50 a year in advance, \$.

At the bottom of this notice is then printed a subscription order addressed to the publisher of the *Union* which reads as follows:

For the enclosed \$. please credit my subscription for the period named.

Name and address.....

Now that the postage for letters is three cents, the right to fold such notices within the papers sent to subscribers is more important to the publisher than heretofore; also it is more important from the fact that the stress of the times requires closer attention to promptly paid subscriptions than heretofore.

It will readily be seen that a notice of this kind folded in the newspaper at the expiration of a subscription (and more especially when payment is required strictly in advance) will

naturally get good results and without the cost of a cent additional for postage. It also makes for paper conservation in the saving of extra envelopes.

From personal experience with this sort of thing, however, I like the idea of a blank bank-check printed on the bottom of the notice, ready to be torn off at the perforation. This check may be outlined as follows:

<p>..... 1918.</p> <p>(Subscriber writes in name of bank here)</p> <p>Pay to <i>The News</i>, Hemet, Cal., or Order, the sum of</p> <p>..... Dollars,</p> <p>\$..... on subscription account.</p> <p>Signed.....</p>
--

This blank check serves two purposes. It provides a convenient way for the average subscriber to complete the transaction of paying for his paper as soon as the expiration date has been called to his attention, and it costs him nothing for exchange to send the money that way. Incidentally, it is often taken as a compliment by the subscriber to be reminded in this businesslike way, with an inference that he has a bank-account to check on. Subscribers in other towns will generally mail the check, but those nearer the publication office of the paper will more often bring it in personally. If the notice sent out is for a subscription a year in advance, the checks will invariably be made out for the amount stated.

As a good little collector who works while you sleep and gets inside the bosom of the family, this is the neatest and best thing I have ever employed. If *pater familias* does not see it himself, some of the children or the wife will see it, and they will not fail to remind him of this indebtedness to their favorite paper, and continue to ask him if he has attended to it until they know that its continuance is assured.

By the Way—

If I were a small-town publisher setting four pages only of an eight-page paper, I would consider an investment in six-point type as the best thing I could buy. I am prompted to this statement when I see such a paper set all in eight-point leaded, with some legal notices, candidate's announcements, etc., taking up so much good room that local news and valuable reading-matter have to be left out. As a rule, notices that run more than one week should be set in six-point type, thus not only saving room, but attracting the attention of the people who really should see them and want to see them.

By all means, talk up a county organization meeting in your county. In other words, "Get acquainted with your neighbor; you may like him." I have frequently helped organize county associations where I know the results were worth twelve hundred dollars a year to the few publishers interested, besides the advantages of the better acquaintance and understanding that always result.

One of the first inquiries made when I visit a newspaper office or see a publisher is, "What do you know about news-print?" It is not humiliating to answer that I don't know much about it except that it is going higher in spite of anything that can be done. One publisher of a large paper in a small town says he bought an extra carload last month just to be safe and have a supply on hand for next year.

Not being an automobile salesman, or having any interest whatever in any gas-wagon concern, I may be permitted to suggest that the investment of a four hundred dollar bill in a "flivver" is often the best investment a small-town newspaper man can make. It gets him out more, and he can see his

field better. But he must guard against using up valuable office time for joy-riding. The aforesaid "flivver" is to be treated as a business asset for the newspaper—not for the Standard Oil Company.

The schools of the country are turning out better and brighter boys and girls, it seems to me, than ever before. They are having their attention directed toward journalism both in high school and college. Why should they not also be directed toward printing and presswork? Why should they not also be tradesmen first and journalists afterward? Almost every great man who ever attained undying fame as an editor was a printer first, and worked day and night carving out his own destiny.

Advertising Liberty Bonds.

This week I received a copy of a paper from northwestern Iowa that I think is wonderful. Yet I presume there are many like it in the United States for the same week. This weekly paper has two complete twelve-page Liberty bond sections, and thirty-six pages in the whole issue. The Liberty bond sections contain nineteen six-column pages of advertising for the third Liberty bonds—2,280 inches of almost all-plate advertising. Suppose it sold for a straight 15 cents an inch. The publisher got \$342 for the issue and did his community a service in advertising the bonds so that not a single person could overlook or forget their obligations to buy them. Contemplating this particular newspaper feat, I wonder how the Government could in any way accomplish such advertising for the various bond issues. If only ten thousand of the weekly papers of the United States were used to the extent that this paper was, and at the same average price for the advertising, it would cost Uncle Sam three and a half million dollars to handle it; and then there would not be the local pride and sentiment behind the advertising as in this case where every advertisement was subscribed to and donated by some well-known and substantial individual or business concern.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

ON March 30, *The Morning Chronicle*, Halifax, Nova Scotia, issued a big sixty-page edition which was called the "Restoration Number," the space therein being largely given over to matter concerning the disaster from explosion and fire which befell that fair city, to a recitation of present and past efforts toward rehabilitation, and to detailing plans suggested for building on the ruins a greater and more beautiful Halifax. Judged from every standpoint upon which a newspaper may be judged, the *Chronicle* is a good paper, strong and alert to wield its influence in the rebuilding of the Nova Scotian metropolis.

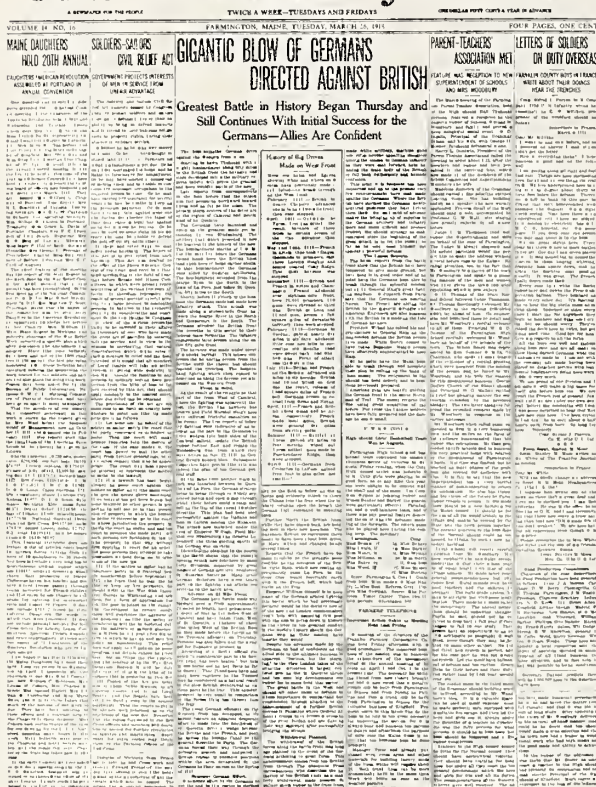
The Doddridge County Republican, West Union, West Virginia.—Your paper is not at all bad. It is satisfactorily printed, and there is a sufficient amount of local news for the size of the paper and, doubtless, for the size of your town. The first column of the first page should invariably have a headed item, and we suggest you standardize a top-heading on the order of those used in *The Franklin Journal*, reproduced in this department. A more orderly arrangement of the headings over the page with a view to symmetry and balance would improve its appearance materially. Advertisements are satisfactorily displayed and arranged.

The Oakley Graphic, Oakley, Kansas.—You are to be complimented on the general excellence of your paper. Make-up of the first page is well balanced and interesting, and we note with pleasure that the inside pages are laid out in accordance with the best of modern ideas—the pyramid form of arrangement. The large drop-line decks of the first-page news-headings would be more pleasing if the two lines in each were approximately equal, for when one line of such headings is comparatively long and the other short, the lack of symmetry is displeasing in direct proportion to the variation in length. Each line should be about four-fifths the width of the column in length. Advertisements are intelligently set, being simple in arrangement and effective in display. A little more impression would have helped the copy we received.

THE excellent Roundup, Montana, *Tribune* appeared on April 11 with twenty-four pages, carrying many large display advertisements contributed by local merchants to influence the sale of Liberty bonds and War Savings stamps. These advertisements were liberally illustrated with pictures such

as are being supplied publishers by patriotic organizations, and the pictures add materially to the effectiveness of the advertising. In fact, they prove the value of illustration in advertising as nothing else could. For example, the words, "Your bond may bring him home in safety," displayed at the top of an advertisement, would undoubtedly affect many people and influence a good proportion of them to buy bonds, but the appeal is made a

THE FRANKLIN JOURNAL



An especially pleasing first page. Would be more interesting in appearance, however, if there were some displayed headings in the lower part of the page, or if the headings at the tops of the second and sixth columns appeared half-way down the page. Subordinate decks of top-headings should be set in lower-case.

hundred-fold more effective when a large illustration of a khaki-clad soldier kissing his little child "good-by" appears above those words. It is not only good business but good patriotism for the publisher to sell space to his advertisers to promote the sale of government securities, and to raise funds for the organizations doing relief work in the war. We have commented upon the general excellence of this western paper before.

The Vinton Eagle, Vinton, Iowa.—While presswork on the copies of your paper is not what it should be, the publication ranks high in other respects. Make-up is very good, although on some pages the advertisements are scattered over the page instead of being massed in the lower right-hand corner, as they should be—and are on most pages. The plate-matter used does not match the linotype matter, and the plates seem to be shallow as they are filled up badly and therefore break up the uniformity of color on the page. Advertisements are generally well handled, although smaller type with a corresponding increase in the amount of white space would help some of them. An example which illustrates this point is the one for F. W. Baker which appears on page four of the February 19 issue. The page advertisement for Clarence E. White is a jumble, the reading-matter at the top being too large, and the displayed lines too small. Since the whole effect is crowded, nothing stands out to arrest the eye and it is uninteresting for the same reason. Do not use periods, colons, etc., to fill out lines to a greater length than the type itself makes, as such units simply distract the attention of readers.

GREENWOOD MADDOX, publisher of the *Palmer (Texas) Rustler*, turned over his paper for one week to the ladies of the local Red Cross chapter and agreed to give them all the receipts provided that they pay the expense of labor. The ladies not only edited the paper for that week, but solicited all the advertising, and as a result they cleared \$175. In writing *THE INLAND PRINTER* Mr. Maddox states: "I think if all the little papers over the country would let the Red Cross have charge of their papers for one week we would be doing a great deal for our boys who are sacrificing everything." The edition is well filled with effectively displayed advertisements, although too much black type was used for most pleasing results. The

Christmas issue of the *Rustler*, also sent us, is commendable. In looking over both copies we note one particularly bad feature, and that is the ineffectual news-headings used on the first page. More prominent headings should be used, especially at the tops of columns, to add interest to the paper. To sell half the first page of a newspaper to an advertiser is, in effect, giving him the other half. In fact, the half page below a full half page of reading-matter is better for the advertiser than the full page would be. It is a mistake to allow an advertiser to dominate your own "front door."

The Osage Journal, Pawhuska, Oklahoma.—From a mechanical standpoint your paper is not all that it should be, but editorially it is an exceptionally fine publication. If we may judge the entire edition by the copy sent us, presswork is not up to standard. The fountain was not properly set, causing the ink to be light and heavy in streaks and spots. The color should be maintained uniformly on both sides of the sheet so that alternate pages will not be light and dark. We feel, too, that you did not use a good grade of ink, and that what you did use was reduced too much. The advertisements are satisfactorily displayed and arranged. The paper would appear more interesting if some displayed news-headings were used on the first page, especially at the tops of the first, third, fourth and sixth columns. Similar headings about half-way down the second and fifth columns would also help, and these should be lined up across the top to obtain symmetry and order. The dashes used between articles, made up of the letters "W. S. S." with rules on either side, are quite novel and represent a commendable patriotic effort. They should effectually advertise War Savings stamps, for which purpose their use was intended. For the benefit of other readers who might want to adapt the idea we show it herewith.

W. S. S.

There should be more space above and below the dashes, however, both in the interest of appearance and to allow the different stories to stand out. For the benefit of other readers, also, we will state that the *Journal* is compiling a record of those men of the community who have entered the nation's fighting forces. To secure the necessary data, the blank form, reproduced herewith, was printed on the first page of the issue sent us. In this issue there was also an interesting boxed item, the type-matter of which was set in the form of a bell, the text being a boost for the sale of Liberty bonds.

YOUR SOLDIER BOY'S RECORD

Many have sent in the blanks but they are not complete without them. This below filled correctly There are means those who went in company D, troop D, those drafted We want all. The record will not and those who have enlisted.

Name _____
 Place of birth _____
 Date of birth _____
 Date of enlistment _____
 Place of enlistment _____
 Date of draft _____
 Branch of service _____
 Present location _____
 Nearest relative _____
 Address _____
 Dependent, if any _____
 Address _____

The Osage Journal, Pawhuska, Oklahoma, wants data concerning all the men from its territory who have entered war service, so that it may the more intelligently chronicle their activities in the giant struggle. To obtain such data the blank reproduced above was printed on the first page in a recent issue of that paper.

The Kellogg Record, Kellogg, Idaho.—While we must compliment you on the large amount of fine advertising appearing in your issue of April 5, we regret that presswork on the copy sent us is poor. Too little impression was responsible for much of the poor result, and we feel certain the tympan had not been changed from the previous week's run. On the other hand, old and hard rollers may have been in part responsible. It is not good business policy to send out poorly printed copies, for readers as a rule are quick to notice poor printing which makes reading difficult. Most of the advertisements are well displayed and arranged. In some, however, too large type was employed in the reading portions of the advertisements, creating an effect of congestion which makes advertising display uninviting to the eye and, strange though it may seem, more difficult to read than if

smaller type had been used. The use of overlarge type for the subordinate matter of an advertisement causes the display lines to lose in prominence and effect because of lack of contrast. White space also adds to the appearance and effectiveness of type display, and when overlarge type is used, it of course takes up the white space. You may work on the theory that the larger the type the more legible it is, but that idea is a fallacy. The most readable sizes are ten, eleven or twelve point. Type may be too large for easy reading just as it may be too small. Where in too small type the difficulty is in seeing, in large type the difficulty is in following.

FROM R. H. Harrison, Gaffney, South Carolina, we have received a copy of the editorial page from a recent issue of the *Ledger*, together with a letter in which he asks if the large advertisement for the J. R. Osborne Company, appearing thereon, is correctly placed. Inasmuch as we can answer his question and bring the point to the attention of our readers at the same time by reproducing the page, we are doing so herewith. The advertisement is not correctly placed according to the tenets of good make-up, for, instead of being at the top of the page, it should be at the bottom with the reading-matter above. If so placed, the reading-matter would be more convenient for the reader, the appearance of the page would be more pleasing and, in reality, it would be better for the advertiser, for the eye of the reader would then fall to the advertisement when he has completed reading the page and is in the right frame of mind to take up the advertisement with satisfaction to himself and to the advertiser.

THE GAFFNEY LEDGER, GAFFNEY, S. C. PUBLISHED WEEKLY IN 1918

THE GAFFNEY LEDGER
A. H. Gaffney, Editor
Published weekly, except on Sundays and public holidays.
Subscription price, \$1.00 per annum in advance.
Single copies, 10 cents.
Office: 100 North Main Street, Gaffney, S. C.
Phone 100.

W.S.S.
Buy Them And
Help Win The War
FOR SALE EVERYWHERE

THE SERVICE FLAG OF BUSINESS

EVERY star in the military "service flag" represents a man serving his country.

If there were a service flag of business we'd want our starman. It's because we're really trying to serve this community by supplying good things to wear for men and young men.

Hart Schaffner & Marx spring styles come first.

Every time we sell a customer of ours one of these suits or overalls, we know we've done him a real service. We've given him all-wool fabrics, the tailoring, the best of style and fit, we've saved money for him.

Come now while spring stocks are fresh; while the newest and best styles are new, see the latest models in suits and overalls for men and young men.

J. R. OSBORNE COMPANY
The home of Hart Schaffner & Marx clothes
Easter March 31st. Easter March 31st.

the "Third Liberty Loan Edition." The first and last pages of the first section are printed in red and blue in addition to the black. On the initial page the first line of a banner head-line, "The Third Liberty Loan," is printed in red, while the second, "Save Civilization — Save America — Save Our Soldiers," is printed in blue. Below this heading, a large flag is printed in red and blue. The type-matter of the page, of course, is printed in black. On the last page the red and blue are utilized to print streamers across top and bottom of a page advertisement, twenty-four point rules being used with white space of the same width between the red and blue lines, in each instance. The issue carries a number of large display advertisements inserted by local merchants to boost the loans and these are effectively illustrated by pictures which add interest to the appeals.

LET US WELCOME THE FUTURE.

Communities where the fundamentals of the three-year plan have been applied, show such notable results that the printing industry is promised a new era when the plan is finally put into complete operation.

The program of constructive work which is fundamental to the three-year plan reaches the vitals of a printing-plant, and if evil conditions or wrongful practices exist, they will be eliminated or remedied through the application of the educational and coöperative measures which have been brought together through years of hard work by the United Typothetae of America.

Let the printer visualize to himself what the application of such a program as the following will mean to a community after it has been in operation for even a short time:

At least the majority of all printing-plants have membership in their local association;

Membership will be had in the United Typothetae of America;

Participation in the installation of the Standard cost-finding system;

The use of the Standard price-list;

Both employers and employees enrolled as students in several of the five Standard educational courses;

The services of a permanent secretary;

The use and practice of other standard features of the national organization.

For all of this, the printer will be called upon to pay but a reasonable pro rata sum per quarter, one amount taking care of all of the foregoing items. The budget for a locality will be made up according to the findings of the survey which will be made at the outset, and this assures the treasury of sufficient funds to carry on at all times the program that is undertaken.

In reviewing local associations and their work, particularly where no results are evident, the cause of failure lies in ignoring the necessity of investing a reasonable sum of money in coöperative measures. As one well-known organization worker puts it: "An organization run on a peanut-stand basis will obtain but proportionate results."

War and its successful execution possibly calls upon business to make many noble sacrifices, and because of this, a unity of purpose must exist between the members of an industry if they are to survive. And in this year of 1918, the printers will need association work as never before, and unfortunate indeed is the printer who refuses to lend his support not only to the national program but towards bringing it into operation in his immediate community.

The printing industry will see within the next five years some remarkable improvements, but obviously the greater the support given and the interest taken in the work of the national organization, the larger and more sustaining will be the results.

The printer can, today, begin work by immediately conferring with his brother printers as to improvements in his immediate locality. The United Typothetae of America is ready and willing to lend its assistance and to supply complete information on the necessary procedure.

A dispute arose in the office of *The Gaffney Ledger*, Gaffney, South Carolina, as to the correctness of position of the Osborne advertisement in the page reproduced above. According to the pyramid style of arrangement, the plan followed by most of the leading papers of the country, the advertisement should have been placed at the bottom instead of at the top of the page. Reasons therefor are cited in the review which appears on this page.

ONE of the best small-town papers we have had the pleasure to look over in recent months is *The Florida Advocate*, of Wauchula, Florida, over the destinies of which George M. Goolsby presides with manifest success. Mr. Goolsby is not only responsible for the character and amount of reading-matter that goes into his paper, but personally sees that the paper goes out made up properly and well printed. He consistently follows the pyramid style of making up advertisements on the inside pages, and that the press-work on his paper would be creditable for a book, is evidence that he is on the job in the pressroom too. The advertisements are simply and effectively displayed, without "flub-dubs" of any sort — the excessive use of which is responsible for much of the poor advertising display found in country newspapers. The copy sent to us contains twenty five-column pages and is named

Don't Take to the Woods!



AS MANUFACTURERS' NEWS goes to the press the battle of the Somme has been raging with unprecedented fierceness for seven days. Every chirp from administration officials at Washington has the ring of hopefulness, and President Wilson has sent messages of encouragement to the other side.

Look the situation square in the face. Win or lose, the fight is on until the questions at stake are settled. If Paris is taken it may be that the American people will become aroused to their predicament. They refused, prior to April, 1917, to get ready for war and the things that are happening now are the same things that happened to the foolish virgins who refused to trim their lamps and fill them with oil.

It is useless to condemn the administration. It is useless to find fault. Our sons are on the battlefield and the only thing to do is to join in the movement and create a situation so tense that it will bring out every productive quality of the American people.

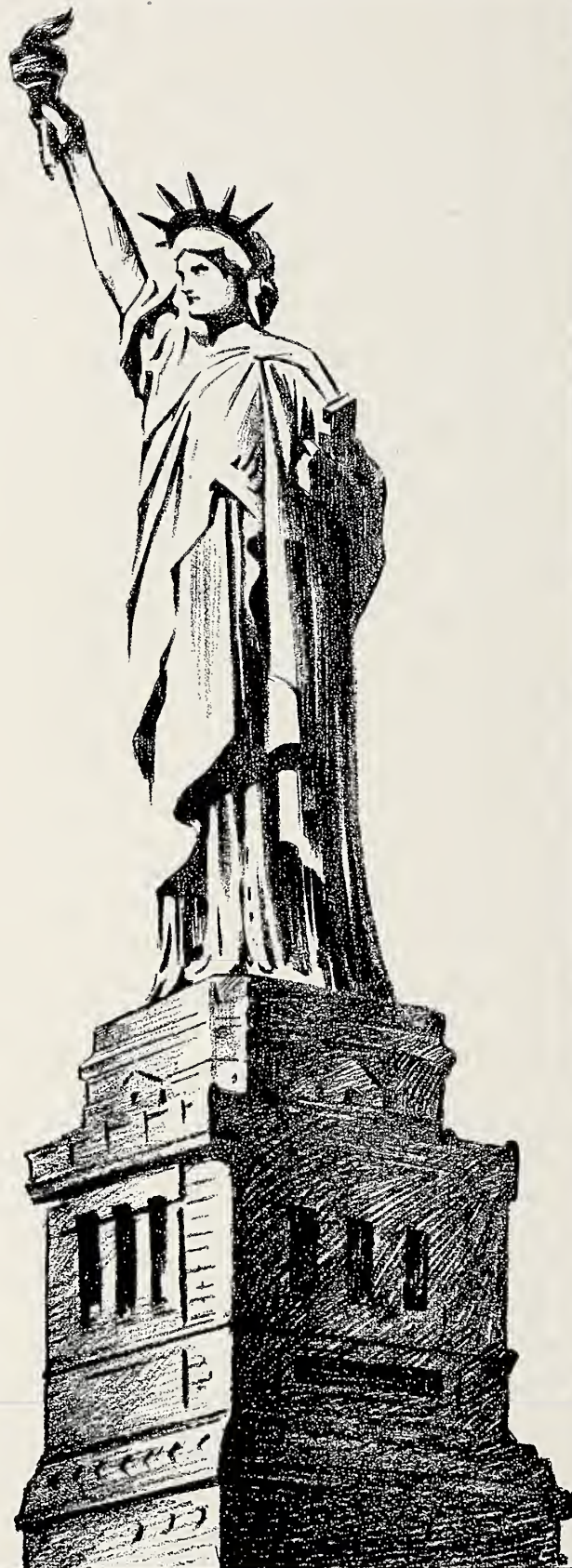
Grover Cleveland said a public office was a public trust and that a public official was a servant of the people. If your servants do not do what you want them to do it is your fault.

The trouble with most knockers is that they have not the sense of their own responsibility and lose sight of the fact that they are part of the United States government. When they take a kick at the administration they take a kick at themselves.

If we have only thirty-seven war planes when we should have 12,000, why should we have allowed the air-craft board to sleep on the job?



JOHN M. GLENN
in *Manufacturers' News*
March 28, 1918





TEACHERS' ROUND TABLE

BY W. H. HATTON.

Instructors of printing are here offered the opportunity of discussing the various problems that arise during the course of their work. The editor will be glad to receive ideas and suggestions that will be of value to the fraternity.

Regarding "Who Should Teach : The Theorist with Pedagogical Training or the Practical Printer?"

In a recent letter to the editor of this department, R. Elmer Throssell, of the Cleveland School, Newark, New Jersey, and president of the Eastern Section of the International Association of Teachers of Printing, writes as follows:

"Your invitation to discuss through your department in *THE INLAND PRINTER* any matters of interest to those engaged in teaching printing in the schools throughout our land leads me to accept with a promptness that may be startling. It is very gratifying to have your department opened up to us, for, no doubt, we shall all be benefited by what will be found therein. My 'breaking into print' at this early date is occasioned by my perusal of your article in the March issue, entitled, 'Who Should Teach: The Theorist with Pedagogical Training or the Practical Printer?'"

"From the tone of your article I get the impression that you consider all instruction in printing in the public schools as being vocational in character, or, that all schools that have installed printing outfits are training the pupils to enter the printing-trade. You do not differentiate between the vocational and purely academic phases of education. Permit me to call to your attention that probably eighty per cent of the instruction in printing now being furnished in public schools is for the purpose of interesting the pupils in their academic subjects, such as English, spelling and punctuation, and not for the purpose of equipping them to enter the printing-trade.

"Dr. F. W. Hamilton, apprentice director of the United Typothetae of America, in an article published in the *Apprentice Bulletin*, says:

"Printing is one of the most valuable of these manual training subjects. It develops a range of capacity wider than that involved in any other industrial process. On account of the character of the work and its product, it has important relations to English and to many other branches of knowledge involved in the material printed. There is no better way of fixing an impression than by immediate expression. There is no better way of learning a lesson and fixing its content in mind than in correct proof, and producing it in printed form.

"For this reason the use of printing in public schools as a manual-training subject appears highly desirable. It is important, however, that there should be no misunderstanding as to what is being done. The fact should never be lost sight of that this is manual-training work and not the teaching of the printing-trade, and that the boy who has learned to set type and share in the production of the school paper and of the miscellaneous printed matter used by the school and its allied activities has not learned the printing-trade."

"Dr. Hamilton's article, which is too long to ask you to print in full, also objects to the commercialization of the school print-shop, an objection that will be concurred in by a majority of those interested in the subject.

"A goodly percentage of those who compose the International Association of Teachers of Printing teach printing as a prevocational or manual training subject, and that it has a value in enabling a pupil to 'find' himself — either positive or negative — you will no doubt agree.

"Personally, I feel that printing in our public schools should be classified under five separate headings and have five distinct aims. These classifications and aims to my mind should be as follows:

"1.— Trade school subject: The development of a high-class apprentice, perhaps a competent journeyman.

"2.— Vocational school subject: The development of boys to a point where they would compare favorably with an apprentice who had served two years in a printing-office; and possibly the pupil could be carried to a point in his knowledge of printing that would place him beyond the two-year apprenticeship period.

"3.— High school subject: A cultural, art and commercial aim should be in the minds of those teaching printing as a high school subject. Very few go to high school to learn a trade, yet a proper appreciation of good printing will be of value to a graduate, no matter what his calling may eventually be.

"4.— Junior high and the two upper grammar grades subject: Prevocational and as an aid in academic studies, such as spelling, punctuation, division of words, capitalization, etc. Give pupils an opportunity to test for a short time the atmosphere surrounding the various trades in a prevocational way and there will be fewer square pegs in round holes in the field of the artisan.

"5.— Manual training subject: As a manual training subject let us agree that the assembling of type must give to the pupil, subconsciously perhaps, a knowledge of spelling, punctuation, etc., that will help him in his classroom subjects. This is its aim. It is an incentive for him to learn those things that he must apply in the printing period, so that his proof will meet with the approval of the teacher.

"On giving the content of this letter the analysis you are competent to make, I feel that you will agree with me in the assertion that from a manual training subject to a trade school subject the pupil who handles type in composition work must absorb knowledge to a greater or lesser degree, all to his future betterment as a tradesman or a citizen."

Answer.— We are firmly convinced that all instruction in printing in our schools is vocational in character. Instruction in printing was first introduced as a means of preparing our young people for useful employment. It was designed to be vocational and an attempt to do something for the thousands who were unable to take advantage of classical courses. It was intended to be vocational, to be practical, and to be a help to those who found it necessary to earn a living by manual labor.

The fact that eighty per cent of the instruction in printing now being furnished in public schools is for the purpose of inter-

esting the pupils in their academic subjects does not change for one instant its bearing upon the printing industry, nor does it change the records of our vocational and trade schools which show conclusively that a growing percentage of their students began to be printers in the prevocational schools.

The prevocational, trade preparatory and vocational or trade schools are closely allied, and whatever instruction in printing the student receives in the public school should be given with the idea that it will benefit him should he elect to become skilled and to continue his work in a trade school.

Mr. Throssell will remember that he very ably explained to the convention of teachers of printing, held in Newark, March 25, that the work done in a prevocational school would be the same as that done during the first part of a vocational course, and that the work done in the vocational school would be the same as that done during the first part of a trade school course. This would show that the work in our public schools is vocational in character and nothing should be taught in the elementary schools that has to be undone when the student decides to continue in the trade.

This department is decidedly in favor of prevocational education in printing, but it is decidedly opposed to the manner in which such instruction is given in a large proportion of our educational institutions. We should insist upon thorough training, and, as teachers of printing, we should not allow our subject to become a plaything because educators are of the opinion that it interests students in academic studies.

As president of the International Association of Teachers of Printing, Mr. Throssell must know that printing in our prevocational schools is oftentimes a plaything and a farce, that it is the exception when a course of study is used and adhered to, and that the injury to the printing industry, unless this subject is taken out of the hands of men who are not skilled, will be very great.

If Mr. Throssell is not aware of this condition we would call his attention to a letter by J. W. Hough to the editor of this journal, which appeared in the March issue, in which is frankly stated a condition that is duplicated in many parts of this country. The conditions outlined in Mr. Hough's letter are known to a majority of teachers of printing, and it leaves one in doubt as to just where this subject is used as a cultural development. All teachers of printing will agree that English, spelling and punctuation can be taught in their classes just as efficiently if printing is taught as a vocational subject. Why, then, allow it to be anything else?

This department maintains that if printing is to be taught in our schools it should be done in such a way that the trade will be helped and the demand for a higher class of printing created. To bring our prevocational schools into line with what the trade expects and to prepare the student for continuation in his work, if he so determines, we would suggest that all type-bodies below eight-point and above eighteen-point be discarded and that only one face be used; that printing should be correlated with drawing and design; that through the equipment, individual responsibility should be created and an effort made to have the student keep in order the material he uses.

After a thorough study of correct spacing and application of the point system, then should begin a study of the laws that govern design, proportion, rhythm, orderly arrangement, contrast of color, unity and interest. Pages of type should be arranged so that head and tail pieces with initials illustrating the subject matter could be used, to be filled in with water-color after printing. Then pages of type could be printed with margins left for the heading, that could be hand-lettered, and space allowed so that an initial could be drawn in. There is no end to the exercises that could be worked up along this line that would eliminate all display and all association with the purely commercial side of our trade.

A student so trained would go out into life understanding the laws that govern the art of printing and we who teach in trade schools would welcome such a prevocational graduate.

Third Annual Convention, International Association of Teachers of Printing.

The third annual convention of the International Association of Teachers of Printing (eastern division), held in the City Hall, Newark, New Jersey, March 25 and 26, was planned to bring forward suggestions for standardizing courses of printing for the several types of schools — trade, high, vocational, prevocational and manual training. The president, R. Elmer Throssell, in opening the afternoon session on Monday, March 25, called attention to the fact that it was not the idea of the association that the convention should be held in Newark this year, but owing to changed conditions since the Philadelphia meeting, the Executive Committee thought that, for the good of the association, New York and its immediate vicinity would be more desirable, and so they decided to ask the printing teachers of Newark to make arrangements for the convention to take place in their city.

In addressing the convention, Mr. Throssell referred to the country, to the struggle that for the moment is absorbing all our energies, and to the members who through devotion to country were absent. "Some of our fellow members have put aside for the time being the duties of a teacher and assumed those of the soldier or the sailor," he said. "We feel the loss of their presence, and at the same time we are conscious of a sense of pride and gratitude that, when called to help maintain a great principle, they arose to the emergency and enrolled in the army of freedom. We trust that they will be permitted to return to the classroom and their duties therein, but should any one of them fail to answer the roll-call of this association in convention after the conclusion of peace, our thoughts will travel in sorrow to his resting-place, consoled only by the knowledge that as a soldier and teacher he measured up to the full requirements."

Mr. Throssell then took up the work for which the convention was called. "Your president," he said, "assumes the responsibility for deviating from the programs of the past two conventions in that the matter of reading prepared papers has been minimized. While these papers were both instructive and interesting, it appeared to me while in attendance at the two previous conventions that there were some matters that should be given serious consideration by the delegates present, one of which was the approval of courses of study applying to the subject of printing in the various types of schools in which our members teach. I do not think that any course adopted can apply in its entirety to all schools in the same class, for the reason that the time for teaching the subject is not uniform in schools of the same type. There is also a wide range in the matter of equipment. While fully cognizant of these differences, my thought has been that courses of study should be adopted by this association to the end that teachers should have some concrete and approved outline for their work in the classroom. With this thought in mind I have appointed committees on courses of study, hoping that this convention may see fit to consider the reports presented, give them careful analysis and take such action as in its wisdom may seem best for the interest of all members.

"Believing that teachers of printing would be benefited by courses of instruction in some of the recognized colleges, I appointed a committee of New York city members to make an investigation in their city and ascertain if some arrangement looking to the establishment of a course, or courses, for teachers of printing were feasible. My thought is that if such courses were placed in some New York university and proved successful (and I believe they would be a success), other

colleges where there are a number of teachers of printing would shortly make provision to furnish instruction to our members.

"If the elimination of a preponderance of paper reading and the substitution thereof of a lengthier business session calls for your criticism, the blame rests upon my shoulders, and do not hesitate to inform me that it does not meet with your approval for I feel that your criticism will be constructive, and not destructive.

"The coöperation of the members of the Executive Board has been given to me in fullest measure during the year and I am grateful to them for the assistance I so often requested, and which they so cheerfully gave."

The convention then began the discussion of courses of study. W. H. Hatton, of the Baron de Hirsch Trade School, New York, and T. L. James, of the Hudson Guild, New York, presented a side of the subject that in their opinion was necessary before a course of study could be laid out. They contended that first there should be determined a standard of proficiency. Was a student to be trained in the school until he became a skilled workman, or was it practical only to so train him that he would become a skilled helper or apprentice? The aim of the course of study should be determined, and then the hours necessary to accomplish that aim could be arrived at. It was possible, but not practical, they thought, to educate a student in a schoolroom until he became a skilled workman. They offered as a suggestion a basis of 840 hours in which to train apprentices, which was based upon the findings of educators here and abroad and their own practical experience, and they laid emphasis upon the training of a student in the art of printing aside from the practice.

F. S. Henry, of the Philadelphia Trade Schools, followed with his course of study, which was a comprehensive outline or list of subjects and operations that he believed would make an ideal program for the training of a printer. He pointed out that something must be done and done quickly to keep up the standards of printing and to supply trained workers. In a careful review of the situation he said that the unrest caused by the war, the calling of men for military service, abandonment of the old apprentice system, were all contributing to deterioration. Mr. Henry was very much opposed to productive work in the schools and objected to the waste of educational time in this way.

Arnold Levitas, of the Stuyvesant High School and the College of the City of New York, New York, reported for the Committee on High Schools. "It has been found," he said, "that the work in the printing classes tends to give to the boys a taste for practical things, an opportunity for self-expression in the right direction and a convenient and happy outlet for their energies." He suggested that the aim in a high school course should be "to make it possible for the students to demonstrate their mechanical knowledge, their artistic ability and their thinking capacity." As to method, Mr. Levitas said: "It has been found to be of the greatest benefit to adopt the practical or productive method in the teaching of printing in the high school as against the purely pedagogical method. For that purpose the classroom is to be regarded as a printing-shop, with its commercial spirit and atmosphere." A school journal was advocated by this speaker as the best means for applying instruction. In such a project the boys "would be able to give expression to a variety of impulses," he asserted, "and would find there the greatest opportunity for an all-round intellectual and practical training. This work would also bring into play, from the technical point of view, every phase of typographic knowledge in the most comprehensive and practical manner, and would at the same time give the students some insight into the journalistic field."

James Coughlin, of the Murray Hill Vocational School, New York, gave a very interesting report for the vocational

schools. The outline of his course and incidents in his own practical experiences proved valuable to the instructors.

The report of Harry Osgood, of Jersey City, New Jersey, was not given until Tuesday morning when he presented for consideration a prevocational course covering twenty weeks. Mr. Osgood has done a great deal of original work along prevocational lines and his report created favorable comment.

Neils Hanson, of the Manual Training School, Perth Amboy, New Jersey, presented the manual training side of the discussion and gave in detail his way of training students in the art of printing. We wish that it were possible to give these reports in full at this time—and particularly Mr. Hanson's, but space will not permit it.

At the conclusion of the reports on trade courses Charles N. Walker, of the Cass Technical High School, Detroit, Michigan, asked if the courses of study presented were actually given or were theory. If they were actually given, he wanted to know how the different subjects were handled and suggested that the convention hold the remainder of the session in a classroom where those who had presented courses could illustrate how they were taught with the use of a blackboard. This proposition could not be carried out at that time but it seemed to many of those present that he had struck the right idea and that what teachers of printing wanted was not so much a list of operations and subjects as exercises illustrating methods and the amount of time required.

With the report of Arnold Levitas on extensive courses for teachers of printing and the reading of the financial condition of the association by the treasurer, the session was concluded and the convention adjourned until the following day.

The opening session of the convention was presided over by Joseph Donnelly of New York, president of the International Association. The mayor of Newark, Hon. Charles P. Gillen, welcomed the convention to the city and recommended the local school system to the consideration of those present as one of the finest in the country. The address by Dr. David B. Corson on the "Educational Value of Printing" showed that the relation of printing with academic or cultural subjects is closer and more essential than is that of other manual training subjects and that it is therefore of greater value. He said that he would like to see a printing-shop in every school, not for the teaching of it as a trade subject, but for its educative power. Five years ago there were fifty-seven school printing-shops in this country, Dr. Corson stated. Today there are a thousand, he said. He was of the opinion that "the way to learn is to do things practically," and he talked on the subject of printing from what he termed "its kinship to other subjects. If pupils could set up their compositions in type they would make fewer errors in sentence structure and punctuation."

The next speaker, Cephas I. Shirley, assistant superintendent of Newark schools, said he hoped some day to see a special supervisor of printing, and part-time continuation schools where the journeyman could take special art training.

An address by Hugo B. Froehlich, director of manual arts of the Newark schools, ended the opening session. He illustrated his talk and handled the subject from the art standpoint.

At the session held on Tuesday morning the subject of the re-education of crippled soldiers was given consideration. By a rising vote the convention pledged its aid in this work.

Much dissatisfaction was expressed by the delegates at a tendency of boards of education to require production from printing-plants at a sacrifice of educational values.

R. Elmer Throssell, of Newark, New Jersey, was re-elected president, and the other officers chosen were: vice-president, C. N. Walker; secretary, L. A. Pendergast; treasurer, Harry E. Milliken. Council members elected were: Harry Burns and Thomas Summerville.



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"History of Paper Manufacturing in the United States."

While much has been written covering various phases of the paper-making industry, and an occasional article has appeared as to its development in America, no attempt was made to present a complete record of the business in concise, convenient form until the appearance of the book "History of Paper Manufacturing in the United States."

This history covers the origin and expansion of paper-making in the United States, and is undoubtedly as complete a record as can be compiled. The opening chapters relate of early colonial times, beginning with the year 1690, when the first American paper-mill was built, and many interesting facts are set forth regarding the first feeble attempts at hand manufacture, at a time when the possibilities of the use of paper and its manufacture by mechanical means were not yet realized. Full reference to the source of information, as well as rare old illustrations of pioneer manufacturers, their mills, trade-marks, etc., add to the value of the book from the historical standpoint. The book enlarges on the subject of paper-making down to our own modern times.

It is bound in Fabrikoid leather, containing over 350 pages and 100 illustrations.

"History of Paper Manufacturing in the United States," by Lyman Horace Weeks. Published by the Lockwood Trade Journal Company, 10 East Thirty-ninth street, New York city. May be ordered through The Inland Printer Company. Price \$3.

"Newspaper Building."

That the newspaper is "an ever-unfolding encyclopedia" is a statement to be taken literally, both as to its contents and the mechanical problems it has to contend with. However, a very encyclopedic treatment of the subject from all angles is to be found in the book "Newspaper Building," by Jason Rogers.

There are perhaps few men in the country as thoroughly acquainted with this vast subject as Mr. Rogers, and his book is the outgrowth of thirty-seven years of experience in the publishing and promotional end of the business — the last six years of which included visits to practically every important city in the United States for the purpose of a keen study of newspaper practices and advertising conditions.

As to its aim, we use the author's own words: "It is to provide compass and chart, so to speak, for those who will follow us on the sea of journalism, unable to draw on past experiences by personal contact as we can," and we can recommend it as an efficient instrument in accomplishing this purpose.

Divided into seven parts, the first section of the book, headed "The Background of Experience," deals with the early beginnings of our greatest American newspapers, with interesting sketches of such men as Stone, Lawson, Colonel Nelson,

Pulitzer, Ochs and McLean, and the principles or policies they formulated.

Part two, on "Beginning a Newspaper Career," discusses thoroughly the questions that hinge on whether to buy an old paper or start a new one; the forecasting of operating expenses, and a discussion of morning versus evening papers.

Part three has chapters devoted to the pure-food campaign; fashions and intensive work; the school page and home features; special news service; on knowing your readers, and the ratio of reading to advertising.

Part four deals with the plant; its location and layout; press and stereotyping equipment; composing machinery; space-saving economies; mechanical problems and labor.

Part five, on Advertising, discusses the rate-card; discounts and rates; the use of graphic charts for visualizing comparative records; on "taking your own medicine," and "visualizing your city."

Part six, on Circulation, covers the subjects of promotion and delivery; premiums and contests.

The last section, devoted to "Modern Efficiency," contains the following chapters: the budget system; the dead-line theory of expense; meeting increasing costs; keeping track of expenses; on the "little Black Book," and a summary.

The book is interspersed with illustrations of famous newspaper men, reproductions of newspapers, diagrams and charts.

"The Country Weekly."

The rural journalist and the student of the country field will find an enlightening manual in Prof. Phil C. Bing's new book on the country weekly. There being a wide difference between the requirements of a country paper which must necessarily involve a broad general and local knowledge, and that of the city paper which employs specialists for each department, Prof. Bing deals strictly with the problems and possibilities of the country field. He presents many new aspects and discussions, with the aim to assist in systematizing a field hitherto vague and unorganized.

The book contains chapters on local news, provincialism in the country paper, leads, style and diction, news policy, country correspondents, reporting, the personal touch, agricultural news, editorials, community betterment, publicity, circulation problems and mechanical equipment.

A chapter on cost-finding will prove especially valuable to the publisher who has hitherto made no attempt to place his cost computations on a scientific basis — which invariably is the cause of so many country publications having a low credit rating. The need of a reliable cost system in country offices and the comparative simplicity of such a system is discussed fully, and figures given to illustrate the points of the system.

"The Country Weekly," by Prof. Phil C. Bing. Published by D. Appleton & Co., New York. May be ordered through The Inland Printer Company. Price \$2; postage 10 cents extra.



TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Harry C. Hallenbeck Passes On.

Harry C. Hallenbeck, president and treasurer of the Wynkoop-Hallenbeck-Crawford Company, printers and binders of New York city, died on April 11, at his home near Shrewsbury, New Jersey.

Among other positions, he was at one time State Printer for Michigan, and also held that office for New York and Vermont. He was also a director of the Lanston Monotype Machine Company.

Besides a long association with one of the oldest printing concerns in the country, established in 1856 and incorporated by Mr. Hallenbeck in 1896, his energies were directed in other lines, serving as mayor of the city of Montclair, and also being well known in eastern real-estate circles.

His widow and a son, John J. Hallenbeck, survive.

New Officers for the DuBois Press, Rochester, New York.

The DuBois Press, catalogue builders, Rochester, New York, announces the election of Howard W. Coggeshall as vice-president and a director of the company. Mr. Coggeshall's reputation as a printer is well known among discriminating clients in central New York, where the fine product of the Coggeshall Press has attracted favorable attention to his ability.

James C. Hughey, for the past two years assistant superintendent of the Union & Advertiser Company's printing department, was elected secretary of The DuBois Press and will devote his energies to the sales and service department along with Mr. Coggeshall.

The Art Alliance of America.

From April 17 to April 27 the Art Alliance of America held an exhibition of containers; that is, boxes, bottles, cans and other covers in which manufactured products are sold. On April 20 president Arthur Allen, F. A. Kendrick, H. H. Cooke, Fred W. Goudy, J. H. Chapin and Edward B. Edwards, all members of the American Institute of Graphic Arts, gave some practical criticisms of many of the containers in the exhibit.

The Art Alliance is an educational society composed of business men, artists, educators who are endeavoring to bring our American industries in touch with artists, designers and craftsmen who have original designs and the ability to put them to practical use, thus encouraging American manufacturers to produce the most beautiful objects "Made in the U. S."

The present world-wide crisis offers the opportunity to develop American talent and make us independent. That we may win in the commercial war which will follow the close of the military conflict is the aim of the American Art Alliance, the address of which is 10 East Forty-seventh street, New York.

North Idaho Press Association Formed.

Newspaper publishers of northern Idaho met at Moscow March 14 and 15 for the organization of the North Idaho Press Association. G. R. Scott, of the *Coeur d'Alene Press*, was elected president; A. H. Alford, of the *Lewiston Tribune*, vice-president; and D. Harold McGrath, of the *Kellogg Record*, secretary-treasurer. These, with R. H. Stevenson, of the *Wallace Press-Times*, and George R. Barker, of the *Pend d'Oreille Review*, Sandpoint, form the executive committee.

The convention program included a visit to the University of Idaho; the plant of the Idaho National Harvester Company; addresses by Edgar B. Piper of the *Portland Oregonian*, President Lindley of the University of Idaho, President Thompson of the University of Ohio, and C. E. Arney, western industrial and immigration agent for the Northern Pacific Railway. The publishers were entertained at a noon luncheon at the University of Idaho and a banquet by the Moscow Chamber of Commerce.

President J. C. Kaynor and Secretary N. Russell Hill, of the Washington State Press Association, attended and extended an invitation to the Idaho membership to attend their convention which is to be held in Spokane, from July 18 to 20.

"Ars Typographica."

Under the supervision of Frederic W. Goudy, the Marchbanks Press, 114 East Thirteenth street, New York, will issue occasionally a publication devoted to the art of printing rather than the business of printing. It will therefore treat largely of design in types, books, magazines, advertisements, etc. Articles are promised on the history and development of types and printing; facsimiles of old title-pages and manuscripts; bits of typographic lore; hand-lettering of distinction. The productions of famous private presses will receive attention where the objective of these presses is an esthetic one.

Ars Typographica will be printed from hand-set type, illustrated with photogravure, half-tone and line engraving. The size will be 8 by 12 inches, of approximately 48 pages and cover, with decorations by Mr. Goudy. It is planned to issue the publication quarterly, but subscriptions are invited for the first number only, at \$1 a copy.

Old-Time Printers' Association Elects Officers.

William A. Cahill, head of the Cahill-Carbery Printing Company, was elected president of The Old-Time Printers' Association of Chicago, at its annual meeting in the Hotel LaSalle April 14, and Andrew B. Adair, superintendent of the composing-room of the *Chicago Daily News* since its first issue, was chosen vice-president. William Mill was re-elected to the secretary-treasurership, a post he has filled since 1885.

A committee was named by President Cahill to coöperate with Principal J. Katherine Cutler, of the Henry O. Shepard public school, in celebrating the birthday anniversary of Walter Scott, printing press inventor, whose portrait appears in the Old-Time Printers' memorial window in the school building. The Press Club and the Old-Time Printing Pressmen's Association have also been invited to participate in the exercises, which will be held on May 22.

President Opie Read and Frank Comberford, of the Press Club of Chicago,

eulogized the memories of John McGovern, veteran author, George Eckert Lincoln, Chicago manager of the Mergenthaler Linotype Company, and Will A. Hutchinson, former postmaster of Oak Park, who were members of both the Old-Time Printers' Association and the Press Club. Other speakers related reminiscences of F. Marion Leyda, George N. Bond and Henry Dean, whose deaths had also occurred during the year.

United Typothetæ of America News Notes.

With the coöperation of the printers of Trenton, New Jersey. Representative James J. Vance has organized a branch of the United Typothetæ of America which is known as the Employing Printers' Association of Trenton. This organization has arranged a budget on a three-year basis which includes the maintenance of a local office and the services of a permanent secretary. George H. Schryer, of Philadelphia, has been appointed secretary and undertook his duties on Monday, April 1. The Trenton association has adopted a program that is of a very constructive nature and includes a five weeks' contract for the installation of the Standard cost-finding system by one of the cost representatives of the national organization. What the Trenton printers have undertaken should be a source of inspiration and encouragement to groups of printers in other localities who, through lack of coöperative practices, are constantly losing much which otherwise they and their respective printing establishments could profit by. Representative Vance is now engaged in a similar constructive movement in York, Pennsylvania.

E. T. Miller, special representative, has finished his work in northern Indiana by organizing the St. Joseph Valley Typothetæ, which includes the cities of South Bend, Elkhart, Plymouth, St. Joseph, Mishawaka and Benton Harbor. The organization has entered into a type of program which is comprehended by the three-year plan. This is one of the first localities to put into actual practice the features of this enlarged program of activities of the United Typothetæ of America. A budget has been provided for, which includes a headquarters office in South Bend, the employment of a permanent secretary, participation in a cost contract for the installation of the Standard cost-finding system, and study classes where the Standard educational courses will be used. Theodore Seide-mann is taking up his duties as district secretary, beginning the work on Monday, April 8. He is going into the community well prepared, having spent considerable time in intensive training at the national

office. The printers of the district are very enthusiastic and prophesy a great change in conditions for the future. In fact, the basis upon which the organization has been perfected assures most definitely a line of constructive results.

The returns of annual cost statements from members are being received at headquarters, but there are as yet a number to be heard from before the actual compilation of the report can be undertaken. It is very evident that the statement for 1917 is going to prove of considerable importance, particularly as the abnormal conditions of the past year have caused a number of increases in operating costs in the printing-plant. The constant calls that the national office receives for dependable cost data emphasize the importance of the annual composite statement, and because this report and its value hinge upon the coöperation users of the cost system give towards its compilation, all members are urged to immediately submit their reports if they have not already done so.

It is very evident that cost-finding among printers is a subject so important that even banking institutions are taking an interest in its application to printing-plants. The national office has recently provided banking-houses with complete literature on this subject, to be used by their publicity and other departments. Banks have for some time paid recognition to printing-plants operating the Standard cost-finding system, and it is an encouraging sign indeed when a national bank, for instance, desires to fortify itself with first-hand information on this subject as it applies to the printing-plant. The national office is finding that gradually the prophecy of the Hon. Edward N. Hurley, made some time ago, is coming to pass. He said: "Within five years there will be very little money loaned by any bank of the United States to the merchant or manufacturer who can not present a statement showing detailed information, not only regarding his true assets and liabilities, but also signifying that he is conducting his business in an efficient manner and can *show his true costs of production*." Every employing printer who has not already in operation the Standard cost-finding system should immediately procure from the national office full and complete information on this important subject. He owes it to his business to do so.

Many members of the United Typothetæ of America desire to use a reproduction of the Typothetæ emblem upon their stationery and advertising literature. The national office is prepared to supply logotypes suitable for use in either one or two colors. Write for a set.

Activities of Denver Printers.

Bruce Kistler, late of the Kistler Stationery Company, has been successful in obtaining a second lieutenancy in the Signal Corps of the Aviation Department of the army. Lieutenant Kistler is a nephew of W. H. Kistler, of the company bearing his name, and a cousin of Maj. Erle Kistler, who is now in France. Major Kistler wrote a letter stating that he was in the best of health and looking forward with anticipation to the time when he and his men would go against the enemy. He paid a high tribute to the morale of both the French and English armies.

Denver is a printing center where work from various parts of the world is executed. As an illustration, the Brock-Haffner Press received an order from Tientsin, China, for the printing of a class-book for the graduating class of 1918 at Peiyng University. The order includes the making of all necessary half-tones, and the whole work of arranging the type and other details is left with the Denver concern. The job will be shipped during the next month or two, and afterwards it will be reprinted in Chinese at Tientsin.

Altogether, the Denver Typographical Union has twenty-seven blue stars for members in the service and one gold star for F. A. Weed, of the Marine Corps, who died at Galveston, Texas. The union has voted to carry in good standing all members enlisting in the allied armies as well as those of the United States service.

The Denver Typothetæ is young in point of age so far as organization life is concerned, but it is progressive in its policies. It was reported some time ago that a great deal of printing for the Government was being done outside the Government Printing-Office. Denver was getting none of it and no action could be obtained by long distance telegrams and correspondence. The printing was being contracted for every day and the Inter-mountain printers neglected. The Executive Committee decided to send a delegation to Washington, so Orville L. Smith, president of the Smith-Brooks Printing Company, and Secretary-Manager Henry Allen were appointed, and spent two weeks at the capital. The data which they gathered is very interesting. Over a quarter of a million dollars' worth of printing is being contracted for every month outside the Government Printing-Office, and this mammoth plant is turning out over a million dollars' worth of printing a month; these figures are cost, with no profit added. The mission from Denver put up to the department heads the advisability of establishing a distributing zone in the

Middle West, with Denver as a center for reaching points in Colorado, Utah, New Mexico, Wyoming, Montana and the western parts of Nebraska and Kansas. Backed by Governor Gunter, who was in Washington at the time, and the senators and representatives from Colorado, the proposition was favorably received, and it is hoped that the visit of the delegation from Denver will meet with success. If so, the printers of the Middle West will get a share of the work which is now being enjoyed by eastern printers, who are getting far from what they should for their products.

Gene C. Holton Passes Away.

Gene C. Holton, president of the Holton Printing Company, Brooklyn, New York, died on April 5 after a week's illness of pneumonia.

Having started as a lad of fourteen with the position of "devil" in the office of Rogers, the printer, in John street, New York, he was associated with the printing business practically all his life. Seven years after his advent in Rogers' office, he went with H. T. Patterson & Co.; in 1895 he became manager of the job-printing department of the *Brooklyn Citizen*; ten years later, together with Samuel H. Burns and Henry Nelson, he organized the Holton Printing Company.

Aside from his reputation as an unusually successful business man, Mr. Holton established an enviable record as being one of the most conscientious men in the printing field, liberal to all his employees and carrying out the policy of being a true comrade instead of a "boss." "He never turned down a chance to help the other fellow," was the eulogy spoken by one of his employees who had worked for him many years.

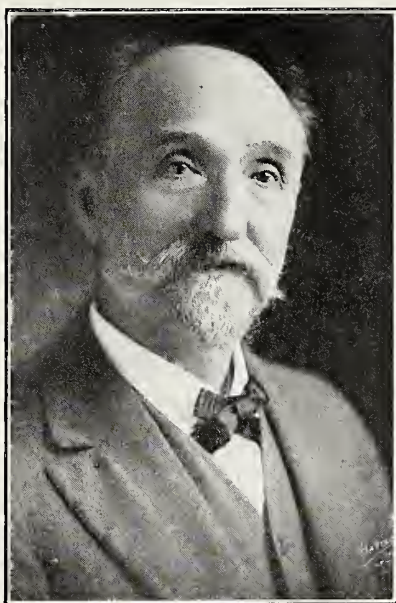
Mr. Holton was a member of the Employing Printers' Association of New York, Typographical Union No. 6, Brooklyn Rotary Club, Adelphi Associates and Brooklyn Institute.

Max Schmidt, Chairman National Exhibit Committee.

The Associated Advertising Clubs of the World have signally honored Max Schmidt, of San Francisco, by appointing him chairman of the National Exhibit Committee. This body will handle the entire exhibit of the coming convention in San Francisco, July 7 to 11. Mr. Schmidt's qualifications for this position are recognized from coast to coast. Whenever lithography is discussed, the name of this pioneer is favorably mentioned. His able handling of the complex affairs of the National Association of Employing Lithographers is familiar to all the trade, and only an excess of other duties compelled him to decline renomination as president.

Forty-six years ago he founded the Schmidt Lithograph Company, and still remains at the head, directing its policies and activities. Years of experience in civic affairs have fitted him to handle the details of the advertising exhibit, and we take this occasion to congratulate the Associated Advertising Clubs on their choice.

He has already set the wheels in motion and a generous response from all exhibitors is expected. The city has allotted the third and fourth floors



Max Schmidt.

immediately adjoining the great rotunda in the city hall for display purposes. The golden California sunshine streaming through the windows makes this location an ideal one. Mr. Schmidt has considered this great factor in his plans and will feature it as a part of the royal welcome to be extended visitors."

News of the Philadelphia Printing Field.

The class in estimating of the Typothetæ of Philadelphia has been accomplishing good work during the past few months under the direction of William C. Ritzius, the instructor. Three members of the class have secured positions as estimators. The class is meeting every Tuesday evening from seven until nine o'clock. There are about twenty-five members, all earnest students. There is room for a few additional scholars. The course is free.

On Saturday afternoon and evening, March 23, the Manco Club, an organization made up of employees of the William Mann Company, held a celebration which might be called "the regular spring opening of the club." This is the eighth anniversary of the

association. On account of some of the most talented members being away at the front in the fight for Liberty, the club was not in a position to give its usual musicale and entertainment, so for that reason seats were taken for the afternoon performance in Keith's "Million Dollar Theater," about one hundred being in the party. After the theater the crowd proceeded to Kugler's Restaurant where special banquet tables had been reserved. While the dinner was somewhat Hooverized, it was a splendid repast. At the close of the banquet a patriotic address was delivered by Prof. John Dennis Mahoney, of the West Philadelphia High School for Boys. Other short talks were given by prominent members of the club. The report of the secretary proved that the club was in good financial shape. Officers for the present year are as follows: Governor, George S. Peters; vice-governor, Herbert Pfizenmayer; treasurer, Charles E. Adams; secretary, Reuben Fitzkee.

Barnhart Brothers & Spindler Burned Out at Dallas.

Fire which originated in the Red Cross workrooms in the building occupied by Barnhart Brothers & Spindler at Dallas, Texas, completely burned the stock of that company there. Temporary quarters were secured only two doors away, and carload shipments of new stock were wired for and received quickly so that business was not interfered with to any serious extent. The Kansas City and St. Louis houses filled rush orders during the period the Dallas branch was not able to do so.

Henry Kahrs Announces New Engraving Process.

Henry Kahrs, the well-known manufacturer of and dealer in stereotyping outfits, located at 240 East Thirty-third street, New York city, has announced the perfection of a new engraving process for making line-cuts. The plates made by the process are known as "Kalkotypes." For small-town papers having artistic talent at their disposal, but without photoengraving facilities, the process offers illustrating possibilities at small cost. The plates, which are in reality stereotypes, are made by drawing the picture or design in the thick, soft coating of the Kalkotype matrix board, after the manner employed in the chalk-plate system, after which the matrix is placed in the casting-box and the plate made. The drawing is done with easily constructed tools which the operator can make for himself, so we are informed. Readers who are interested in such a process, or who think they could use it to advantage, should write Mr. Kahrs at the address given for particulars.

Stevenson's Type-Furniture Mold.

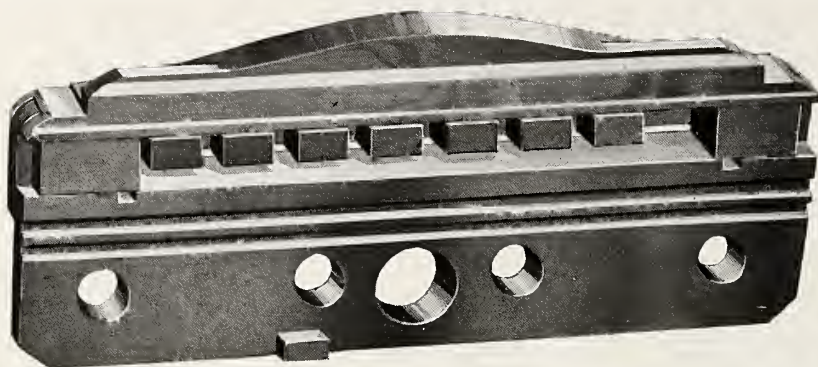
Ashton G. Stevenson, who has become well known to the trade through the various devices he has invented in connection with slug-casting machines, an-

For years printers have been looking for a cheap substitute for the wood base almost universally used for the mounting of zinc, half-tone and electrotypes plates—a substitute that would avoid the "sponginess" of wood under pressure,

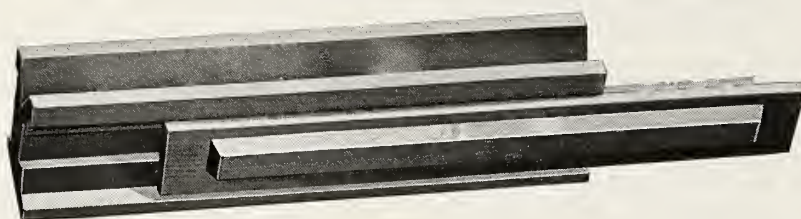
another with absolute security without the aid of heat. This research and exploration has materially delayed the advent of this new metal base, for Mr. Stevenson refused to bring out the base without providing a means for attaching the plates. In operation, the plate is treated with a spray of the cement from the nozzle of a common atomizer. The base is likewise sprayed. The cut or plate is then placed in position with the pressure of the hand, and in ten seconds it is set. While it is next to impossible to separate the base from the plate, a bath of a few seconds in another solution causes the cement to release its grip.

Plants using slug-casting machines no longer have any excuse for lacking all the metal furniture or metal base required, no matter how large the job. Another feature where time is important, and fast work is necessary, lies in the facility with which this furniture can be cut to measure. It is claimed that expert make-up men can cut it to fit far faster than they could go to the rack and sort up the pieces for the required measure. Furniture or base can be cut to pica measures, preserving a wall full height on all sides. It can be used over and over, or, if the plant be on a non-distribution basis, it can be dumped in the pot with the type, leads, slugs, etc.

Another original product is also made possible with this new furniture mold. Six and twelve point low slug liners are provided, whereby low-quad dash lines, low-quad imprints, low-quad running heads with or without folios, using reg-



Patented mold for the casting of furniture and low-quad slugs on standard machine.



Quad block and slide for forming recess in upper portion of quotation furniture

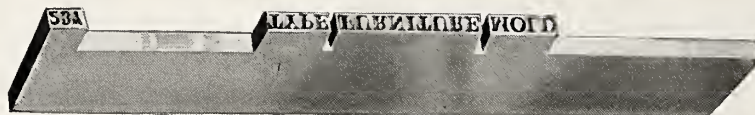
nounces another new one: a mold for casting quotation furniture, or any height of metal base, in any size from six to thirty-six points, thirty picas long, the mold being applicable to all three types of slug-casting machines.

"Steve," as he is known by every printer from coast to coast, styles his latest invention "Stevenson's type-furniture mold." This mold is a replica of the standard molds used with linotypes, intertypes, and the linotype slug and rule casters, except in thickness, the new furniture mold being .750 of an inch instead of .875. To offset this difference in casting furniture and low slugs, a special quad block is employed in which special slides operate, the shape and contour of the slides determining the face or top of the furniture, or the height of the metal base.

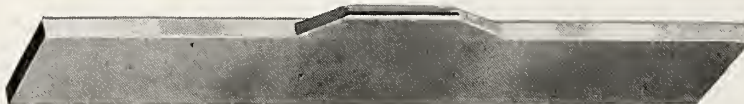
The mold is designed for the rapid production of metal spacing material—real, full-size quotation furniture, eighteen, twenty-four and thirty-six points, thirty-pica measure, as true, square and rigid as any printer might desire.

By simply shifting a slide in the quad block, metal base with solid top, of any desired height, may be produced in corresponding unit sizes with the same speed, accuracy and rigidity of product. Metal base can thus be quickly and cheaply made for the mounting of zincs, half-tones, electros and stereotypes of the exact height required for the varying thicknesses of these plates.

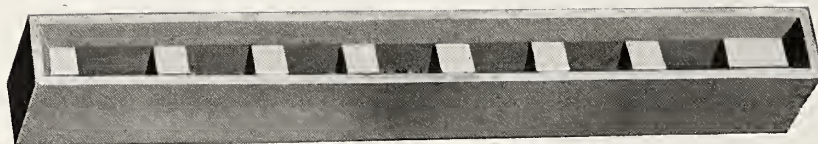
and the shrinking and warping under varying climatic conditions. Printers in ad-alleys of daily papers, long ago discarded the wood base as unfit for mounting where the stereotyping process was required. Today, where soft metal base is used the plate must be "sweated"



Slug cast from ordinary linotype matrices showing the low quad feature.



Dash cast on quad block slide to avoid the cutting away of high quads.



Quotation furniture slug, thirty-six point by thirty ems, cast without change of machine.

on by the electrotypewriter or tacked on by the stereotyper or printer.

Mr. Stevenson's metal base, it is claimed, will eliminate the sweating and tacking. For many months he has been delving into the mysteries of chemical laboratories in search of a cement that would bind one piece of soft metal to

ular linotype matrices for the characters, may be made full thirty ems or shorter measures. For newspaper or magazine work, two single-column low-slug dashes may be made at every cast, sawing to proper lengths.

A clearer concept of the many utility and novel features of this multimold is

afforded by the illustrations and explanatory captions accompanying this article. Mr. Stevenson is pardonably proud in securing basic patents on this device, these being issued March 26, 1918. In his application every claim was allowed as made, only one word in the entire application being altered. A number of other patentable features have been allowed which will be issued in due course.

All parts of this mold are made of the best quality of Jessop steel by the Dearborn Type Foundry.

Francis X. Schmidt, of American Steel Chase Company, Changes Name.

By court decree, Francis X. Schmidt, vice-president of the American Steel Chase Company, 38 Park Row, New York city, has been permitted to change his name to the Americanized form, "Smith," and he will hereafter be known as Francis X. Smith. Mr. Smith has been American in all but name for years, so now he is a "true blue" American.

J. Henry Stephany with Syracuse Smelting Works.

Printers throughout New York State will be interested to know that Mr. Stephany — or "J. Henry," as he is known to his friends — is now engaged in selling Stanley Process type-metals. Mr. Stephany believes that there is a large field for linotype and stereotype metals and gave up his connection with the American Type Foundry to represent the metropolitan interests of the Syracuse Smelting Works in the sale of linotype, monotype, electrotypes and stereotype metals. His pleasing and persistent personality, together with his wide knowledge of the field, assures his success.

Report of Intertype Corporation.

THE INLAND PRINTER has been furnished a copy of the annual report to the stockholders of the Intertype Corporation. In the letter of H. R. Swartz, introductory to the balance-sheet, we note the following interesting paragraphs:

"The business of your corporation continues to expand in spite of adverse conditions incident to all manufacturing during the past year. The sales for the year ended December 31, 1917, were over thirty-two per cent greater than for the year 1916.

"Expenditures for additions to machinery and equipment for the year amounted to \$118,681.06, greatly increasing efficiency, and will result in improved product.

"Owing to rising costs the profits have not been as large for the year 1917 as they were in 1916. The cost of all

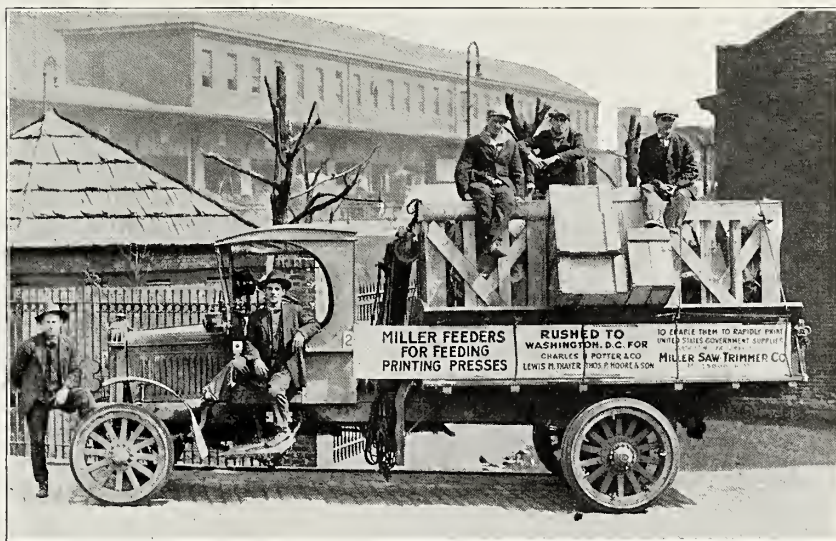
materials has been increased and we have been handicapped by embargoes on incoming and outgoing freight.

"Twenty per cent of the men that were in the employ of the corporation at the time war was declared are now in the service of the Government."

Miller Saw-Trimmer Company on the Job with Motor-Trucks.

To enable the printers in Washington and Baltimore to fill rapidly United States government orders for printing, and to maintain Miller service up to its

pany has bestowed an unusual amount of care and consideration on the designing and cutting of this face. Old Style No. 7 is largely based upon a series originally cut by the Bruce Foundry in the early seventies, which in its turn appears to have followed, in essentials at least, the details of a face designed and cut some years before by the celebrated Edinburgh founders, Messrs. Miller and Richard. The letter is assuredly a beautiful one. In addition to the grace of line of the letters themselves, they are, when collectively composed in the page, so sub-



How the Miller Saw-Trimmer Company Overcame Transportation Difficulties and Rendered Service to Its Customers.

high standard during these strenuous times of car shortage, embargoes, etc., the Miller Saw-Trimmer Company, Pittsburgh, Pennsylvania, has once more resorted to the use of motor-trucks to deliver its feeders. A motor-truck loaded with the automatic feeding devices left Pittsburgh at 1:00 P. M. on Thursday, March 28, and arrived at Washington at the same hour two days later, the drive of 253 miles being made without accident in 48 hours. The time compares favorably with that normally required by the express companies.

The company also recently announced the appointment of E. C. Babbidge as its manager for the States of Massachusetts, New Hampshire, Maine and Vermont, the headquarters being at 191 High street, Boston.

Mergenthaler Company Announces New Linotype Face.

In a handsome booklet, The Mergenthaler Linotype Company makes the first showing of its latest face, known as the Old Style No. 7. In pursuance of its fixed policy of advancing the printing art to the highest standard, that com-

duced in color, owing mainly to the slight contrast between their fine and heavy strokes, that they are unusually easy to read. In addition to matter descriptive of the style, several pages of specimens set in Old Style No. 7 are shown.

National Machine Company Issues Valuable Booklet.

The National Machine Company, 111-135 Sheldon street, Hartford, Connecticut, manufacturers of Hartford printing, embossing, cutting and creasing presses and National printing-presses, has recently issued an especially attractive and valuable booklet. It is entitled, "Directions for Unpacking, Installing and Operating Hartford Cutting and Creasing Presses." While brief, it is reliable and should be of considerable value to pressmen in box-making plants. The booklet was prepared by an expert, the information contained therein being obtained from some of the largest box-making plants in the country. The booklet was gotten up to be furnished buyers of Hartford presses, but, we are advised, copies will be sent free to established boxmakers upon their request.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 61.

MAY, 1918.

No. 2

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing-trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; Chicago Trade Press Association; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Advertising Association of Chicago.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Brema buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order.** The insertion of ads received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.

BUSINESS OPPORTUNITIES.

UNUSUAL BUSINESS OPPORTUNITY—The advertiser is desirous of cooperating with a progressive printing-house executing, or willing to execute, steel-die embossing, to put on the market a line of Christmas greeting-card folders; this is an opportunity for a firm to increase its business with an art line showing real profits and capable of a big future; the advertiser is at present publishing a line in Canada, but is positive that there is a bigger and wider field in the States; he has had a unique experience, not only in manufacturing, but also selling the finished product on an unusual plan; a sharing of profits would be essential to the agreement; the financing, which would not be large in amount, would have to be done by the firm with whom the arrangements were made, as the advertiser's money is locked up in his own business; he has, however, the necessary knowledge to make a success of this proposition. If you are a progressive house wishing to take up a line that will develop, write fully the class of business you are now carrying on. B 635.

FOR SALE—Complete printing and binding plant, either in whole or in part: 1 Huber press, 49 by 66; 1 Scott press, 42 by 55; 1 Gally platen, 10 by 15; 1 Colt's Armory, 13 by 19; 1 proof-press, 19¼ by 25¼; 2 Latham stitchers; 1 Boston stitcher; 1 specially built Dexter folder with Cross feeder; 1 Universal letter-folder; 1 Sheridan round-cornering machine; 1 Central Machine Works folder; 1 signature press; 1 Rosback rotary perforator; 1 drill press; 1 36-inch Sheridan cutter; all machines equipped with motors; composing equipment. **ADVERTISERS LITHO & PRINTING CO.**, 258-262 Milwaukee st., Milwaukee, Wis.

A GENUINE OPPORTUNITY—\$8,000 cash buys a modern printing business, located in a fireproof building in the heart of New York city; established over 10 years; about \$30,000 of the best grade of work yearly (which can be increased); plant consists of 2 cylinders, 4 jobbers, cutter, stitcher, etc.; a clean proposition with no obligations; owners retiring. B 469.

COME TO ARKANSAS—One of the best-equipped Democratic weekly newspaper and job offices in richest rice district in Arkansas for sale; practically all new machinery; doing an annual business of \$5,000; population, 1,500; retiring from business; \$3,000 cash required, balance on easy terms. J. M. LANDIS, DeWitt, Ark.

FOR SALE—Account owner entering Government service, will sell weekly and job shop in fine Southern town; good business and prospects; \$2,500, part cash, balance as you like it. **BULLOCK COUNTY BREEZE**, Union Springs, Ala.

PRINTING-PLANT FOR SALE—Capable of big development; linotype, Babeock, three Gordons; thoroughly equipped in every department; new building specially built; good reason for selling; easy terms. Write BOX 86, Geneva, N. Y.

WANTED—One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. **THE WIRTH SALES BOOK CO.**, Chicago.

WANTED TO PURCHASE daily or weekly paper in town of 5,000 or larger in Middle West, preferably Michigan, Ohio or Indiana; business and equipment must be good enough to bear personal inspection. B 640.

FOR SALE—Paying job-printing plant in thriving Illinois city; investigation welcomed; 2 cylinders, 3 Gordons, linotype, ruling-machine, new type, steel racks, plenty material. B 632.

A GOOD PRINTER can obtain a half interest in one of the best plants in the South for very little money; must be man under 50; or will sell very cheap and on long time. B 634.

FOR SALE—Good, live job-printing plant in Indiana county-seat of 20,000; price, \$3,500. B 409.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; circular and specimens for 2-cent stamp. **THOS. M. DAY**, Box 1, Windfall, Ind.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only \$4.80.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

FOR SALE.

FOR SALE—Secondhand Kidders: One all-size adjustable rotary press, size 43 by 56 inches, minimum sheet 26 by 34 inches, cuts anything between, prints two colors on top and one color on reverse side of the web, has traveling offset web and can do 133-line screen half-tone printing; machine in A-1 condition, with complete equipment; immediate delivery. Also one straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour; machine in perfect condition, has never been used; possession at once. Also one Kidder 30 by 30 inch rotary press, printing two colors on the face and one color on the reverse side of the web, for electrotypes plates; will furnish delivery to suit requirements and thoroughly overhaul for fairly quick delivery. Also secondhand Kidder roll-feed bed and platen presses: one 8 by 12 inch one-color press, with rotary slitting attachment, cut-off and flat delivery. One 12 by 26 inch two-color press with slitting attachment, special parallel motion tape delivery, suitable for handling tissue-paper or cloth stock, cut-off and flat delivery, with automatic lowering table. GIBBS-BROWER CO., 261 Broadway, New York city.

WANTED—Folding-machine, drop-roller, must be cheap. We have for sale 16 Wesel blocks with hooks; 8 imposing-form tables, iron tops; Chambers' 33 by 46 three and four fold and 32 two-on point folder; 57-inch C. R. Carver paper-cutter, rear shaft; Morrison wire-stitcher, with motor connected; 14 by 22 Colt's; Model B Cleveland folder; No. 1 two-letter linotype; electric time clock with 2 stamps, etc.; Cottrell 38 by 50, new series, high-speed, two-revolution, convertible delivery, very cheap for quick sale. PRINTERS' MACHINERY EXCHANGE, 609 Commerce st., Philadelphia, Pa.

FOR SALE—One 36 by 48 inch Kidder two-color roll-product rotary press, with one pair of cylinders; this machine is built so that a second pair of cylinders or a third cylinder for three-color work can be added at any time; it is as good as new and is a bargain; cash or easy payments. THE JENNER CO., Inc., Louisville, Ky.

FOR SALE—Intertype machine, Model A, No. 527; as good as new; 2 magazines, 1 font 8-point matrices Old Style with 8-point Lining Gothic, 1 font 10-point matrices 10-point Old Style with Antique; 1 motor and countershaft. J. F. WALSH COMPANY, Erie, Pa.

FOR SALE—A 31-box revolving gathering-table; a thoroughly efficient gathering-machine requiring a 1 H. P. motor; conserves the energy of the operators and is tenfold quicker than hand. ESCHENBACH PRINTING CO., Easton, Pa.

FOR SALE—Hoe two-revolution press, size of bed 44 by 60, four-roller, for printing or cutting and creasing; will trade in part payment. RICHARD PRESTON, 49A Purchase, Boston, Mass.

BOOKBINDERS' MACHINERY—Rebuilt Nos. 3 and 4 Smyth book-sewing machines; thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE—American looping-machines (self-feed and hand-feed), for looping with twine, books, almanacs, tags and cards. WARD & MCLEAN, Lockport, N. Y.

FOR SALE—New model Eclipse combination newspaper and job folder, No. 7; first-class condition, and a bargain, for sale. J. F. WALSH COMPANY, Erie, Pa.

FOR SALE—Router, beveler, saw, proof-press, camera, lens, screens, etc. Write for complete list. G. A. BETTS, care Capper Engraving Co., Topeka, Kan.

FOR SALE—Pennsylvania printer needs room; 30-inch lever cutter, 10 by 15 Favorite press, 8 by 12 Prouty, Washington hand press; bargains. B 646.

LINOTYPES—Three Model 1 machines with complete equipment of molds, magazines and matrices. NEW HAVEN UNION CO., New Haven, Conn.

LINOTYPE, Model No. 1, Serial No. 8011, with one magazine, liners, ejector-blades, font of matrices. TRIBUNE PRINTING CO., Charleston, W. Va.

FOR SALE—Ten 500-volt D. C. motors, 3 to ¾ H. P., starting-boxes, rails, switches; good condition. H. SILLIMAN, 315 Fourth av., New York city.

LINOTYPE—Model 5 (rebuilt from Model 3), No. 7286; molds, matrices liners and blades. SUNSET PUBLISHING HOUSE, San Francisco, Cal.

LINOTYPE—Model 2, Serial No. 706; 1 motor, 1 magazine, 8 fonts of matrices. ARYAN THEOSOPHICAL PRESS, Point Loma, Cal.

CYLINDER PRESS FOR SALE—Whitlock Premier, practically as good as new; bed size, 33 by 45. J. F. WALSH COMPANY, Erie, Pa.

LINOTYPE—Model 1, Serial No. 6605; 1 magazine, 1 mold and 1 font of matrices. METROPOLITAN PRESS, Seattle, Wash.

AUTOPRESS in eastern Pennsylvania for sale at a sacrifice; 11 by 17; good as new; need room for larger press. B 645.

FOR SALE—No. 7 Boston wire-stitcher, in splendid condition. RICHARD PRESTON, 49A Purchase, Boston, Mass.

TYPE, majority never inked, rule, leads, slugs, spacing, furniture, galleys; communicate. B 636.

FOR SALE—One 14 by 22 Colt's Armory press in first-class condition. B 520.

HELP WANTED.**Artists.**

WANTED—Designers and photo-retouchers; exceptional opportunity. Write immediately, send samples, state salary. EVANS & DUBES, Springfield, Ohio.

Bindery.

WANTED—Competent ruler who can do general bindery work in medium-size plant; state full particulars. L. H. CURREY CO., 47 Bayliss, Grand Rapids, Mich.

WANTED—Paper-ruler, non-union; in a town in northern Ohio; first-class man wanted; also Cross feeder Dexter folder operator; steady position. B 580.

Composing-Room.

WANTED—First-class compositor, who can also operate linotype and care for machine; good opportunity for A-No. 1 man; non-union; \$27 per week to start. GRAZER PRINT SHOP, Exchange Bank bldg., Spokane, Wash.

CASTER MAN WANTED—Must be first-class and understand all adjustments and alignment, and capable of producing first-class work; state age, experience and wages expected; union shop. B 631.

WANTED—Compositor in printing department of large manufacturing concern; 10 hours per day and some overtime. Apply, stating age, experience and wages wanted. B 639.

Organization and Cost Men.

WANTED—Men who have a general all-around knowledge of the printing business, with sales experience, are offered most attractive employment as district organizers; also accountants to install the Standard cost-finding system. UNITED TYPOTHETÆ OF AMERICA, 608 S. Dearborn st., Chicago.

Pressroom.

WANTED—First-class cylinder and job pressman in strictly modern plant doing better grade of half-tone printing; do not apply unless you can qualify; prefer married man with some typesetting experience; union; steady position. B 633.

WANTED—Cylinder pressman and feeders in open shop in Connecticut; good position to right man; one not afraid to work overtime. Apply, stating age, experience and wages wanted. B 638.

Salesmen.

WANTED—Two high-grade salesmen; only producers need apply; we want men who can deliver the goods; those with experience in Southern territory preferred; good opportunity to right men. Address Sales Manager, BLOSSER-WILLIAMS CO., 63 N. Pryor st., Atlanta, Ga.

WANTED—Competent, experienced, practical combination printing and stationery salesman; one who is a live wire; good position. WESTERN BANK SUPPLY CO., Oklahoma City, Okla.

SITUATIONS WANTED.**Bindery.**

BINDERY FOREMAN, competent in all branches, with good executive and mechanical ability, steady, reliable, wants position with printing-house. B 410.

Composing-Room.

MONOTYPE CASTER-OPERATOR, now employed, desires situation in West; 4 years' experience on all kinds of work; union; good mechanic; age 25, with family; total abstainer; Class 4 in draft. B 637.

Managers and Superintendents.

MANAGER-SUPERINTENDENT—Now located as general superintendent of printing and lithographing plant doing high-grade colorwork and catalogue printing; years of practical experience and knows the business from the ground up; has good excuse for making a change, and can give first-class references; would like to locate permanently with reliable, growing concern; married, temperate, reliable. B 642.

SUPERINTENDENT OR FOREMAN—Would like to connect with concern now operating or who expect to install private plant; have had a wide range of experience with men and machines, particularly private plant problems; practical printer, married, sober, dependable and above draft age; best of references. B 468.

PROCESS WORK

—and
Electrotyping

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72, Post-free. Specimen Copy, Post-free, \$0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

The Journal for all up-to-date Process Workers Published by A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.

SITUATION WANTED by a capable manager or superintendent of a printing-plant; thoroughly conversant with printing in all departments and a careful estimator; prefer the South or the Pacific coast. B 643.

MANAGER of medium-sized shop; experienced in every detail of book and job work; capable of assuming charge of composing and press rooms; Philadelphia or near by preferred. B 644.

Pressroom.

SITUATION WANTED—Up-to-the-minute cylinder pressman, capable of taking charge of most difficult work done on cylinder presses, fully experienced in best shops, reliable, character and habits unimpeachable, desires to locate in city 40,000 to 50,000; what can you offer? Write in confidence to B 614.

PRESSROOM FOREMAN or mechanical superintendent, now in charge of a large New York pressroom, desires change; a thorough mechanic, a proven executive, an organizer who will obtain efficiency in quality and production. B 523.

WANTED—Situation as pressroom foreman by a man of wide experience; a good organizer and thorough mechanic himself. B 538.

SITUATION WANTED—Experienced rotary pressman to take charge of pressroom. B 641.

WANTED TO PURCHASE.

PERFECTING PRESS WANTED—To deliver the printed product folded, pasted and trimmed, from 16 to 64 pages, with or without color deck, sizes of product over all 10½ to 11 inches wide, 13 to 15 inches long or thereabouts; write full particulars at once. Plate-bending machine desired, also secondhand electrotyping plant. H. S., 81 Washington st., Chicopee Falls, Mass.

WANTED TO PURCHASE—Routing-machine, combination flat and curved plate router, or curved-plate router for Harris press, 7½ inches diameter cylinder. THE KEMPER-THOMAS COMPANY, Cincinnati, Ohio.

WANTED—One 5/0 two-color Miehle printing-press, with or without combination extension delivery and lowering table; must be practically new. THE RICHARDSON PAPER COMPANY, Lockland, Ohio.

WANTED—Secondhand Kidder or New Era roll-feed, bed and platen presses, of any size or type, with or without special attachments. GIBBS-BROWER CO., 261 Broadway, New York city.

WANTED—Used gold-leaf embossing machine, small standing dry press, graining machine for leather and backing machine. C. H. GRAVES, 3845 Laclede av., St. Louis, Mo.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself—the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout"—new design each month. Write today for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Advertising for Printers.

BLOTTERS, Folders, Mail-Cards, Booklets, House-Organs—We furnish two-color cuts and copy monthly. You do the printing and own the cuts for your town. Small cost, profitable returns. Write for samples and prices. ARMSTRONG ADVERTISING SERVICE, Des Moines.

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

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THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1918; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

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CABOT, GODFREY L.—See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O. COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER—Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmont av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPERPLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron bldg., New York city; 1101 Locust st., St. Louis, Mo.; 12 East Second st., Cincinnati, Ohio; 526 New Call bldg., San Francisco, Cal.

Counting-Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER—See Typefounders.

Electrotypers' and Stereotypers' Machinery.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R. & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

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STEWART'S EMBOSSEING BOARD—Easy to use, hardens like iron: 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

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CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

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GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job-press; prices, \$40 to \$90.

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THE NEW CENTURY ink-fountain, for sale by all dealers in type and printer's supplies. WAGNER MFG. CO., Scranton, Pa.

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROTHERS & SPINDLER—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

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SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering-Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown and Carver and Ontario.

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GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

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F. P. ROSBACK CO., Benton Harbor, Mich. Perforating-machines of all kinds, styles and sizes.

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Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

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BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Supplies.

BARNHART BROTHERS & SPINDLER—See Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

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BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at—Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

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632 Sherman Street, CHICAGO

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of (insert title of publication) **THE INLAND PRINTER**, published (state frequency of issue) monthly at (name of postoffice and State) Chicago, Illinois, for (state whether for April 1 or October 1) April 1, 1918.

State of Illinois, } ss.
County of Cook, }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared James Hibben, who, having been duly sworn according to law, deposes and says that he is the (state whether editor, publisher, business manager or owner) vice-president of (insert title of publication) **THE INLAND PRINTER**, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

Name of	Postoffice Address.
Publisher—The Inland Printer Co.	Chicago, Ill.
Editor—Harry Hillman	Chicago, Ill.
Managing Editor—Harry Hillman	Chicago, Ill.
Business Manager—James Hibben	Evanston, Ill.

(If there are none, so state.)

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)

Estate of Henry O. Shepard, Deceased, for the benefit of Mrs. Jennie O. Shepard, 635 S. Ashland av., Chicago, and Mrs. Clara J. Shepard, 635 S. Ashland av., Chicago.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are: (If there are none, so state.)

None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest, direct or indirect, in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is.....

(This information is required from daily publications only.)

(Signed) JAMES HIBBEN, Business Manager.

(Signature of editor, publisher, business manager or owner.)

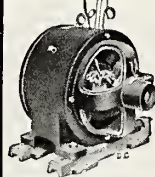
Sworn to and subscribed before me this 19th day of March, 1918.

(SEAL) (Signed) HARRY H. FLINN.

(My commission expires March 31, 1920.)

Form 3526.—Ed. 1916.

NOTE.—This statement must be made in duplicate, and both copies delivered by the publisher to the postmaster, who shall send one copy to the Third Assistant Postmaster-General (Division of Classification), Washington, D. C., and retain the other in the files of the postoffice. The publisher must publish a copy of this statement in the second issue printed next after its filing.



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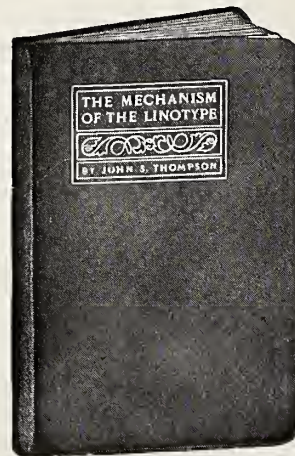
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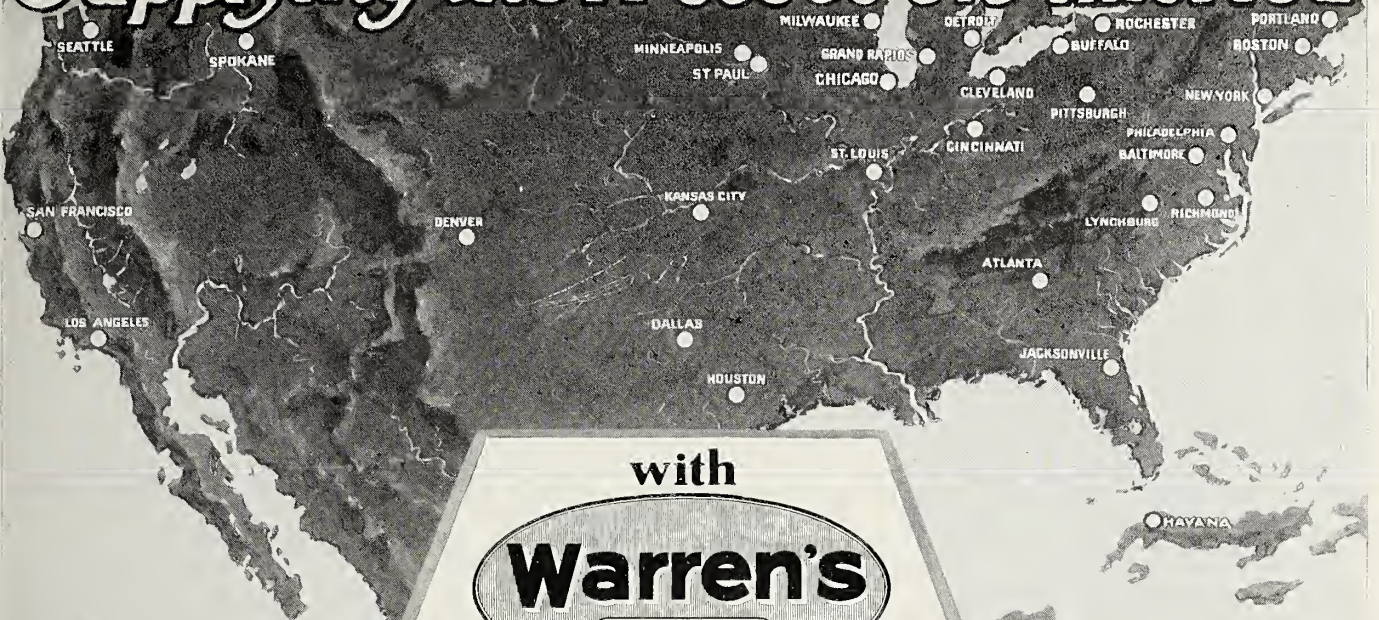
Keyboard and Magazine; The Assembler; Spaceband Box; Line Delivery Slide; Friction Clutch; The Cams; First Elevator; Second Elevator Transfer; Second Elevator; Distributor Box; Distributor; Vise Automatic Stop; Pump Stop; Two-letter Attachments; Mold Disk; Metal Pot; Automatic Gas Governor; How to Make Changes; The Trimming Knives; Tabular Matter; Oiling and Wiping; Models Three and Five; Models Two, Four, Six and Seven; Models Eight, Eleven and Fourteen; Models Nine, Twelve, Sixteen, Seventeen, Eighteen and Nineteen; Models Ten, Fifteen and K; Plans for Installing; Measurement of Matter; Definitions of Mechanical Terms; List of Adjustments; Procedure for Removing and Replacing Parts; Causes for Defective Matrices; Things You Should Not Forget; List of Questions.

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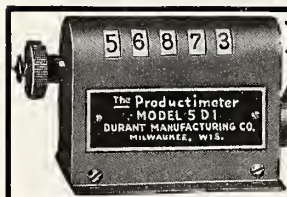
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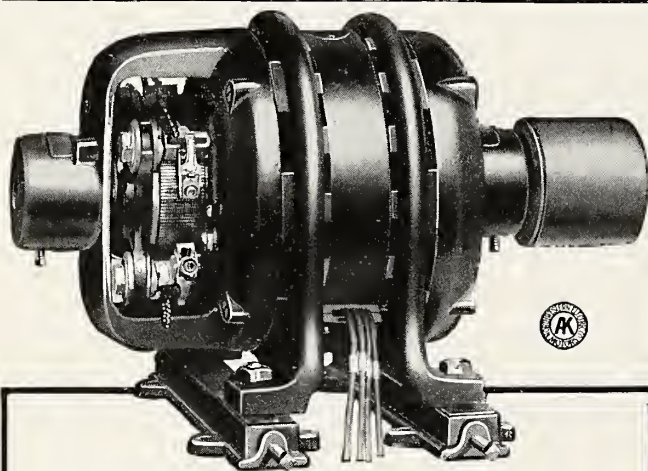
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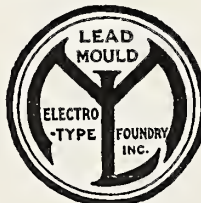
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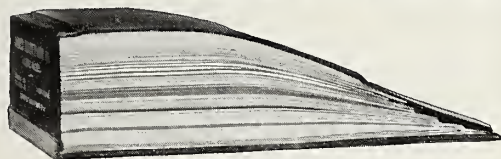
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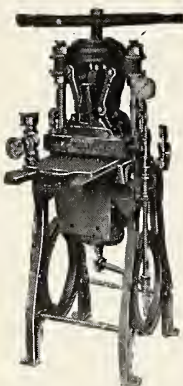
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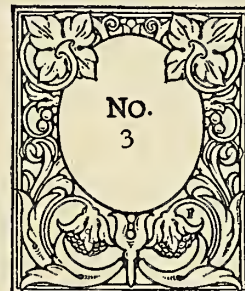
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The INLAND PRINTER

*The Leading Trade Journal of the World
in the Printing and Allied Industries*



JUNE, 1918

LOOSE LANGUAGE

By MICHAEL GROSS



HAVE you ever stopped to consider," said Burdett, the sales manager, "that salesmen, as a rule, *talk* more orders away than they lose by any other cause? The reason for this condition of affairs is that so few long-

winded salesmen ever realize they are talking both their customers and their orders to death.

"Some one once said that no other noise-producing machine gives a man so much pleasure as does the sound of his own voice, and the truth of the statement was never better exemplified than in the case of a talkative salesman. That worthy is usually so in love with his own flow of eloquence that he can not conceive it possible for his customers to be one whit less interested in it than he himself."

"You certainly seem to have given this phase of the game quite some thought," I remarked.

"I have," Burdett answered, "and the reason for my doing so was because, during my early years at the selling game, I suffered from the same fault myself without being aware of the fact. All I did know was that my sales were getting fewer every month, and that the more people I saw, the less goods I sold. I couldn't figure the thing out, for I was doing a good deal

of talking to each of my customers and, according to my way of estimating salesmanship at that time, the conversation should have resulted in orders.

"I don't believe I would ever have awakened to my real failing if I had not called one morning on a customer who happened to be in a particularly ugly mood. I walked into his private office and, as usual, started to entertain him with an unwanted and unasked for line of conversation that began with the weather and ended, twenty minutes later, by my naming the team that I thought would surely win the pennant that season. My man listened patiently until I was all through. Then he turned around in his chair and faced me. 'Do you know that you talk entirely too much?' he asked me, pointblank.

"Coming suddenly that way, the question certainly took me by surprise, and, in an attempt to carry the remark off lightly, I answered: 'I hardly think I do. You know,' I added, as if in explanation, 'we salesmen are supposed to get our orders by talking.'

"Well, that's just the way you have been losing my orders,' he came back at me; then, seeing that I was really unaware of my failing, he went on, in a more kindly tone: 'I know that the things you talk about seem interesting to

you and for that reason you imagine they should prove interesting to your customers. The chances are they would, too, if the people you see had nothing else to do but listen. You also must learn to realize that the things which



"So few long-winded salesmen ever realize they are talking both their customers and their orders to death."

seem funny to you may not be funny at all to the other fellow, and that the joke you think is new may have made the man you are telling it to laugh years before you were born.

"Now, here's a little cure I would like you to try," my man went on, "for your customers' sake if not for your own. It may mean a little strain on your fancy in the beginning, but if it finally cures you, the effort will be well worth while. Tomorrow morning, as soon as you go into your office, try to imagine that every word you are going to say during the day, no matter whether to an office boy, a stenographer or a customer, will be reproduced on a phonographic record. Then imagine that this same record, containing every word you have said, will be played on your phonograph at home that evening, and that your folks as well as your best friends will be gathered around the machine to listen and pass judgment on every remark.

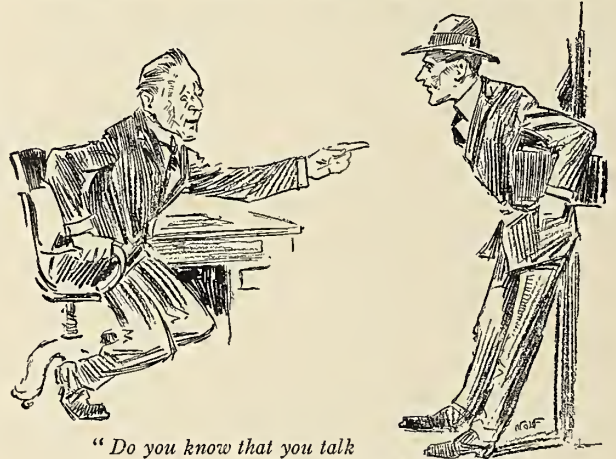
"Provided you had started on my plan this morning," my man ended, "how much of the conversation that would have been recorded so far would you really be proud of and anxious to claim as your own? The biggest part of it, taking your talk here as a specimen, would be either bull, brag, bluster or bum comedy.

Just keep tab on your conversation by my plan for a few days and then come in to see me. I'll be anxious to hear how it works out."

"Instead of getting up on my ear, as most fellows would have done," Burdett went on, "I flatter myself on the fact that I really took the lesson to heart and made up my mind to try out this customer's scheme the very next day.

"Coming into the office the following morning, I found the other salesmen already at their desks. At sight of me one of them called out: 'Here's Curt now; come over here, Curt, and tell Bill that funny story you pulled on us yesterday. He hasn't heard it yet.'

"I was just about to accept the invitation, for telling off-color stories was my long suit in those days, when I thought of that ever-grinding phonograph record taking down each word I intended saying. My second thought was of what my folks would say when they put the record on the phonograph that evening and heard the joke. The reflection checked me in a hurry, you can bet, and I respectfully declined to regale Bill, much to the surprise of the boys,



"Do you know that you talk entirely too much?"

it being the only time they had ever heard me refuse to tell a story.

"The first customer I called on that morning showed me a sample line of merchandise which he had just bought from a competitor, and asked for my opinion on it. Under ordinary circumstances, the request for my opinion would have started me off on a long discourse regarding the different things, imaginary or otherwise, that ailed my competitor's line.

But that day, with an imaginary phonograph record taking down every word I was about to utter and reproducing it that evening for the edification of my friends, I decided to go slow. I examined the merchandise and then frankly admitted that the stuff was as good as my firm could have sold for the same money. This statement so pleased my customer that he confessed he had not really bought the line but merely asked the salesman to leave it and give him a chance to think the proposition over. As I had been candid about saying that the value was as good as I could give for the money, however, my man said he would take my stuff in preference, at the same price.

"This incident, besides netting me my first order in quite a few days, gave me the comfortable feeling that I did not have to feel ashamed to let any one, even including the competitor I had taken the business from, listen to the part of the record that I had made in this customer's office. I made up my mind that I wasn't going to say anything to spoil the balance of that day's record, and accordingly, in the next office I went to, instead of exchanging a lot of silly chatter with the

for no sooner did I get into my man's office than he started complaining about the kind of house I was working for. Instead of agreeing with him — as I had made it a practice to do in the past, and going off on a long tirade about how bad it was for a good salesman like myself to be tied to such a poor concern, and that they



"I told my customer the house was doing the best it could."

were making me lose all my trade, I considered for a moment how a cry-baby statement of that kind would sound on a phonograph record and quickly changed my mind. I spoke right up and told my customer that the house was doing the best it could; that none of us was infallible; and that every concern was bound to make some little mistake sooner or later. Talking in this unusual strain made me wax enthusiastic, and I dwelt long and earnestly on all the good service my house had given this same man for years, ending up with the words: 'And yet, Mr. Blank, because we made one little mistake on your last order you are willing to forget the way we have handled your account in the past and threaten to switch your business to a competitor. Do you think you are treating us fairly? Would you want your customers to leave you for the first slight mistake you happened to make in filling their order?'

"Mr. Blank, impressed by the unusualness of my plea as well as by its earnestness, grasped my hand when I had finished speaking. 'That's the sort of talk I like to hear from a salesman,' he said glowingly; 'loyalty is a cardinal virtue and when I find a man who sticks up for his house I know he'll do the right thing by his customers, too. I only wish that my boys on



"How much of the conversation that would have been recorded so far would you really be proud of?"

stenographer I gave her a quick word of greeting and asked whether Mr. Blank was in. The question was so different from my usual method of gossiping for a half hour before giving her my card that the girl jumped up in surprise, went into the private office and soon came back with the word that I could go right in.

"We had just delivered a bill of goods to this customer and something was evidently wrong,

the road were making such eloquent pleas in defense when the standing of their house is impugned.'

"When I said good-by to that man I left behind me a more favorable impression of both myself and my house than I had been able to make on all my previous visits combined, and, best of all, I felt that I would be proud to let my boss, my folks and all my friends hear the section of the record that contained my conversation during those few minutes.

"All that day I kept seeing an ever-winding record in front of me busily taking down every syllable I uttered. I managed to visualize it so vividly that I even dispensed with the ten-minute bantering I usually gave the waitress at lunch under the mistaken impression that my line of comedy was making her happy. To my surprise neither the waitress nor myself missed one word of it. As a matter of fact, one of the most startling things I noticed was, that while I used only about one-fifth of my usual amount of conversation, neither my customers nor any one else seemed to miss the four-fifths that I canned. On the contrary, because of my saying so little myself, I gave my customers a chance to get off a few things on their own hook and learned more about their requirements in that one day than I had ever succeeded in doing before.

"That night I went over the day's conversation in imagination, and in fancy could hear the record being played. There were a few spots here and there that, on mature deliberation, I felt could have been eliminated, but I was satisfied with that first day's record for I realized that I couldn't change my habits completely in twenty-four hours.

"I made an earnest effort each following day, however, to profit by the mistakes of the day before, and succeeded in getting a more entertaining and gratifying record each evening. It became increasingly easy for me to do this for I was learning to think before I opened my mouth and to weigh the words I intended saying to determine if they were really necessary.

"Once I grew into this habit of thinking before I spoke, I found I could dispense with the record and still not say too much. But for the salesman who has the faintest suspicion that he is talking himself out of sales, I can do no greater favor than to recommend that he start an imaginary record of his conversation immediately. If the experience of letting his friends hear a few slices of his daily conversation, in fancy, does not force him to see the parts that were uncalled for or unnecessary, his case is beyond cure.

"To paraphrase the famous slogan: 'Ask this man—he's owned one.'"



Line Reproduction from Pen Drawing. Plate by courtesy of Gatchel & Manning, Philadelphia.

MARKING MACHINE COPY FOR DISPLAY

By P. B. PERRY



Since the slug-casting machines have come to play such an important part in display composition, it did not take the writer long to discover that to intelligently mark a piece of copy so as to insure a reasonably good display, particularly if the operator had not been a practical hand compositor, frequently required more space for instructions than the copy itself. This was found to be especially true when handling small advertisements necessitating three or more faces or sizes of type and working direct from advertiser's original copy.

Inquiry among several operators of wide experience in some of the largest shops in our country failed to disclose the adoption of any method for simplifying the work, except in the larger shops, particularly newspapers, where the copy was laid out and sorted so that each operator was restricted to the faces carried by his machine. The following scheme or code was then devised and has been in successful use for many years, and, while lack of necessary instruction space was the primary motive, the plan has proved of vastly more benefit by greatly facilitating the work devolving upon the foreman or layout man.

A letter or alphabetical code was prepared, comprising every font of mats in the shop. For example: The combination of Old Style No. 1 with Antique No. 1 was called "A," Cheltenham Bold with Cheltenham Bold Italic, "B," etc. To distinguish between the faces on two-letter mats, figures are used, as follows:

- 1 — Denoting the mats in normal position, or caps and lower-case;
- 2 — Denoting the mats in normal position, all caps;
- 3 — Denoting the mats in auxiliary position, caps and lower-case;
- 4 — Denoting the mats in auxiliary position, all caps;

5 — Denoting the mats in auxiliary position, caps and small caps;

6 — Denoting the mats in auxiliary position, all small caps.

Then, by prefixing the width of measure and size of type, if matter to be set is marked "24-10-B-3," the interpretation would be: Twenty-four ems ten-point Cheltenham Bold Italic, caps and lower-case, the condensation of which can be better appreciated after an effort to mark for the machine operator the various lines on a well-filled business card, which is so often submitted as copy for display advertising.

Where one operator is required to handle the entire composition on one machine, it has been found that he can segregate the lines more readily when colored pencils are used, as blue for five and ten point; red for six and twelve point; black for eight-point, or any other arrangement as best suits individual needs. Following this scheme, of course, each size and face of type is completed for the entire run of copy before changing to another size.

Various other symbols may be advantageously brought into prominence, depending somewhat upon the variety of the work handled. As examples of some of those most frequently used which have demonstrated their utility, the following might be mentioned: A small square containing a figure indicates indentation of as many ems as represented by the figure; a figure within a vertical rectangle in front of or following matter indicates indentation of as many ems as the figure; an angle, inverted L shape, with figure indicates indenting run-over that number of ems — or hanging, as it is more technically called; parallel lines preceding the code mean flush left; following the code, flush right; both before and after the code, flush both ends, etc.

It will be seen that only a few moments are required to fix the code and symbols in the mind of any operator, and it is believed that the adoption of the same, or some similar idea, would immediately show its superiority over the

present lack-of-system plan, and prove a noticeable time-saver and money-maker in every establishment operating one or more machines.

While the foregoing scheme was designed for slug-casting machines, no doubt a somewhat similar one would work out quite as advantageously in the monotype department.

It has occurred to the writer that if some sort of a plan could be devised which could be universally adopted, it would permit advertising writers, layout men, operators, etc., all over the country to so coöperate as to work to the elimination of much of the present-day misinterpretation of each other's markings.

A STORAGE SYSTEM THAT PAYS

By JAMES J. FINNEGAN



IN a general way almost every printing-office keeps some regular reprint job standing so as to furnish unequalled service in rapid production. In this instance the methods for storing are indeed simple, for it merely requires

that a special rack consisting of a few boards be used exclusively for the keeping of "pick-up" matter. Conditions in the tariff department, however, are different and more difficult to combat because all tariffs are alive and are reprinted in supplemental form probably once a year, or in some cases once a month, while on numerous occasions one tariff has been printed twice in one day under different supplemental numbers. Under these conditions several thousand pages will collect in a short time.

By way of illustrating the great saving in time and material in one of the large tariff plants in an eastern city it seems necessary to describe the old methods in vogue before the installation of an efficiency system that can not be removed.

The old method used in caring for these pages consisted of wrapping each page in heavy paper, labeling and placing it away on large, crudely built wooden shelves which were arranged in sections, with each section bearing an alphabetical and numerical mark. When the record of a tariff was made it appeared in this manner:

Tariff No.	Sup.	Rack	Pile	Pages
5215	3	A	16	3

This performance required the constant attention of several experts, who were assisted by a

corps of well trained "modern devils." With this array of talent, carelessness was the prevailing factor, for it was discovered that when rush copy would be received, and reference was made to the records, many tariffs had not been entered, some had been incorrectly marked, while several had been entered but not placed on the shelves according to the entry. This feature alone entailed an unnecessary waste of time by keeping several men waiting while an apprentice searched through several hundred packages without favorable results. On numerous occasions this failure necessitated the retaining of several men to get proofs out after the regular hours, incidentally adding more expense to the up-keep of this department.

This expense, coupled with the fact that floor space was becoming very scarce, owing to the shelves being constantly filled to capacity, caused the calling of a meeting of the heads of various departments for the purpose of devising a means of storing that would not involve the using of all available floor space, and at the same time providing a less expensive though accurate and dependable accounting for the eight thousand pages then on hand. From the number of suggestions offered, one calling for a large sheet-iron galley-rack, constructed in sectional form, and special planed-steel imposing-tables with sheet-iron bases, was adopted. In connection with these racks there was also introduced the card-index system, which made the proper recording of each tariff possible.

These racks are arranged in six distinct sections, each measuring five feet six inches high

by seven feet eight inches long, and two feet deep. Each section accommodates five hundred galleys. The galleys are two feet in length by seven and one-half inches in width, thus allowing space for two pages to each, or one thousand pages to a section, with a total of six thousand pages for the entire six racks. All galleys in the racks are stamped consecutively from 1 to 3000. This rack occupies an area of ninety-eight feet of what was formerly waste floor space, and there is a passageway of two feet between the back supports and the wall to allow for cleaning out the inevitable waste and rubbish that is certain to accumulate in corners and other out-of-the-way places in most composing-rooms.

The imposing-tables, of which there are five, measure seven feet eight inches long by four feet wide by three feet high, having a planed-steel surface supported at either end by medium-weight steel uprights, and each end has a covering of sheet iron. This arrangement leaves both sides open to allow for galleys, thereby dispensing with the time-worn idea of the old sliding-board system. Each imposing-table has a capacity of five hundred galleys, two hundred and fifty on each side, with a total of twenty-five hundred galleys or five thousand pages for the five imposing-tables. By combining the capacity of the imposing-tables with that of the racks, accommodations are provided for eleven thousand pages, thus allowing for storage of the original eight thousand and providing ample space for three thousand additional pages.

The index cabinet contains two drawers, an "in" and an "out," and specially printed

cards with the number of each tariff in the upper left-hand corner. This card system operates upon a numerical basis, in the same manner as shown in the former illustration, but with a slight change as follows:

Tariff No.	Sup.	Galleys	Pages
5215	3	45-46	3

When a tariff is not in the process of printing the card must be in its proper place in the "in" drawer, but if a tariff is going through the form of production the card bearing its number must at all times be in the "out" drawer. In this manner, when copy is received at this office any member of the department, from the "chief" to the general-delivery boy, can locate any tariff in comparatively little time by referring to the card-cabinet.

After printed copies have been delivered the simplicity and ease with which this system operates is most apparent, for when the imposition man has his forms "dropped" and tied up he has only to consult the "out" drawer, locate the card bearing the corresponding number to the tariff he is handling, place the pages on the galleys from which they were originally taken, and replace the card in its proper place in the "in" drawer.

In this manner, all pages are readily accounted for, thereby reducing to a minimum the former expense of the "research bureau" and the purchasing of new material. In these days of progressiveness there is no reason why the tariff department of a modern plant should not be as efficiently and as systematically operated as any of the other departments.

Rapid production is necessary in all tariff work, and efficiency must predominate.



"Ruffstok" half-tone by courtesy of Gatchel & Manning, Philadelphia, Pennsylvania.



Half-Tones for Printing on Uncoated Paper.

The "Ruffstok" half-tones on this page, as well as the others scattered through this sixteen-page section, were used in the March issue of *Etchings*, the house-organ of Gatchel & Manning, Philadelphia, and are reproduced here through the courtesy of that firm.

COSTS OF BINDERY OPERATIONS—ROUND-CORNERING AND EYELETTING

No. 6.—By R. T. PORTE



OW well do I remember the first job of round-cornering that I ever tackled. There was not a round-cornering machine in the shop, and I was put to doing the job in some other way. For a day I was puzzled how to do it; then I thought of the round chisels the carpenters used, and a great idea came. To the hardware shop I went, and bought a chisel. Then with much perspiration and some cussing I finally round-cornered the job, and am still proud of the work I did.

The costs of round-cornering figured in the tables accompanying this article are not based on the cost of doing the job mentioned above, but that experience has given me a great deal of respect for similar operations in a printing-office or bindery.

In my search for some sort of statistics to go by, I have found as many different kinds as in all the rest put together; and in checking them against costs, I found none to be of much value.

There are various machines on the market to do this work, the principal ones being hand power and very cheap. They do the work, but require some ability to set them correctly in order to obtain a neat job. In their hurry many printers get too many sheets in the machine, and as a consequence the work is far from being good. Put a few sheets in the machine at a time and good results can be obtained.

There are some power-machines on the market, but these are for use only when large quantities are to be round-cornered. They are not practical for the average shop. Many trade binderies use foot-power machines and keep them constantly set, the result being very

NOTE.—This is the sixth of a series of twelve articles, with tables, on the cost of bindery work. Copyright, 1918, by R. T. Porte.

good work. The combination machines that do round-cornering, punching and several other things, require setting each time, and the first costs on these are very high.

The round-cornered business-cards — so popular with the trade — are die cut and not round-cornered by a machine, hence they are much more perfect than it is possible to do with a machine.

Great care is necessary to do nice work.

Round-Cornering Paper and Cardboard.

It has been found that the cost of round-cornering varies exceedingly according to the kind of paper in the job, and to cover the

Pieces.	Class A.		Class B.		Class C.		Class D.	
	*2	*4	*2	*4	*2	*4	*2	*4
250.....	.35	.40	.45	.60	.25	.40	.35	.40
500.....	.40	.50	.55	.70	.30	.45	.40	.50
1m.....	.45	.60	.65	.80	.35	.50	.45	.60
2m.....	.65	.95	.95	1.35	.50	.75	.65	.95
3m.....	.85	1.30	1.25	1.90	.65	1.00	.85	1.30
4m.....	1.05	1.65	1.55	2.45	.80	1.25	1.05	1.65
5m.....	1.25	2.00	1.85	3.00	.95	1.50	1.25	2.00
6m.....	1.45	2.35	2.15	3.55	1.10	1.75	1.45	2.35
7m.....	1.65	2.70	2.45	4.10	1.25	2.00	1.65	2.70
8m.....	1.85	3.05	2.75	4.65	1.40	2.25	1.85	3.05
9m.....	2.05	3.40	3.05	5.20	1.55	2.50	2.05	3.40
10m.....	2.25	3.75	3.30	5.75	1.70	2.75	2.25	3.75
15m.....	3.25	5.50	4.85	8.50	2.45	4.00	3.25	5.50
20m.....	4.25	7.25	6.35	11.25	3.20	5.25	4.25	7.25
25m.....	5.25	9.00	7.85	14.09	3.95	6.50	5.25	9.00
30m.....	6.20	10.70	9.20	16.75	4.70	7.70	6.20	10.70
35m.....	7.15	12.40	10.65	19.40	5.40	8.90	7.15	12.40
40m.....	8.10	14.10	12.10	22.10	6.10	10.10	8.10	14.10
45m.....	9.05	15.80	13.55	24.80	6.80	11.30	9.05	15.80
50m.....	10.00	17.50	15.00	27.50	7.50	12.50	10.00	17.50

TABLE No. 21.—Cost of Round-Cornering.

Class A.—Cards size 36 or less. Class B.—Heavy cardboard or large cards. Class C.—Sheets 9½ by 14, or less. Class D.—Sheets 19 by 28, or less. *Numbers indicate corners cut to the sheet.

various classes I found it necessary to make Table No. 21 in four parts and to classify the work as A, B, C and D.

A comparison of the classes will show that Classes A and D are exactly alike, but they are arranged in this manner for convenience and to prevent errors.

While it is possible for the printer to buy regular business-cards already round-cornered, yet there are times when the customer insists on some stock that can not be had in the regular lines, and wants it round-cornered. The cost to round-corner all ordinary card-

boards will be as shown in the table, provided the machine has to be set. If the machine is set, the cost, of course, will be less but the average condition makes setting the machine a necessity and therefore something has been figured for this.

Heavy cardboard and large sheets require more time. The heavy cards can not be put through the machine in as large quantities, and the large cards are more awkward to handle; therefore Class B is necessary to cover the cost on such work.

The easiest class of work consists of sheets 9½ by 14 inches or less, not over substance No. 32. Heavier papers should take the next

No. Books.	Number of Pages to the Pamphlet.								
	8	16	32	48	64	80	96	112	144
100.....	.50	.50	.50	.50	.65	.80	.95	1.10	1.20
200.....	.50	.50	.60	.60	.75	.90	1.05	1.20	1.35
300.....	.50	.50	.65	.70	.85	1.00	1.15	1.30	1.50
400.....	.50	.55	.70	.80	.90	1.10	1.25	1.40	1.65
500.....	.50	.60	.75	.90	1.05	1.20	1.35	1.50	1.80
750.....	.75	.80	1.00	1.20	1.40	1.60	1.80	2.00	2.40
1m.....	.80	1.00	1.25	1.50	1.75	2.00	2.25	2.50	3.00
2m.....	1.40	1.80	2.25	2.70	3.15	3.60	4.00	4.45	5.35
3m.....	2.00	2.60	3.25	3.90	4.55	5.15	5.75	6.40	7.70
4m.....	2.60	3.40	4.25	5.10	5.90	6.70	7.50	8.35	10.05
5m.....	3.20	4.25	5.25	6.25	7.25	8.25	9.25	10.30	12.40
6m.....	3.80	5.00	6.20	7.40	8.60	9.80	11.00	12.25	14.75
7m.....	4.35	5.75	7.15	8.55	9.95	11.35	12.75	14.20	17.10
8m.....	4.90	6.50	8.10	9.70	11.30	12.90	14.50	16.15	19.40
9m.....	5.45	7.25	9.05	10.85	12.65	14.45	16.25	18.10	21.70
10m.....	6.00	8.00	10.00	12.00	14.00	16.00	18.00	20.00	24.00
15m.....	8.00	11.00	14.00	17.00	20.00	23.00	26.00	29.00	35.00
20m.....	10.00	14.00	18.00	22.00	26.00	30.00	34.00	38.00	46.00
25m.....	12.00	17.00	22.00	27.00	32.00	37.00	42.00	47.00	57.00
30m.....	14.00	20.00	26.00	32.00	38.00	44.00	50.00	56.00	68.00
40m.....	17.00	25.00	33.00	41.00	49.00	57.00	65.00	73.00	85.50
50m.....	20.00	30.00	40.00	50.00	60.00	70.00	80.00	90.00	105.00

TABLE No. 22.—Cost of Round-Cornering — Pamphlets or Books. Two Corners Only.

class. The most common run of work is in Class C, and this class will be found the most useful.

Larger sheets are more difficult to handle and harder to round-corner; hence they should go in Class D, which is arranged to cover this kind of work.

The four classes cover all the ordinary work done.

Some sheets are round-cornered on two corners only, and some on four corners. Care should be taken in getting the right column of figures to cover the kind of a job. As the machine is set, the extra cost for round-cornering four corners is but little more than two, except in the larger quantities.

Like all the scales that will be presented in this series, this one was carefully checked and compared with many records of costs and

No. Pieces.	Eyelets to the Piece.					
	1	2	3	4	5	6
25.....	.25	.40	.50	.60	.70	.80
50.....	.35	.45	.55	.65	.75	.85
100.....	.45	.65	.85	1.00	1.25	1.45
200.....	.65	1.05	1.45	1.85	2.25	2.65
300.....	.85	1.45	2.05	2.65	3.25	3.85
400.....	1.05	1.85	2.65	3.45	4.25	5.05
500.....	1.25	2.25	3.25	4.25	5.25	6.25
600.....	1.45	2.65	3.85	5.05	6.25	7.45
700.....	1.65	3.05	4.45	5.85	7.25	8.65
800.....	1.85	3.45	5.05	6.65	8.25	9.85
900.....	2.05	3.85	5.65	7.45	9.25	11.05
1m.....	2.25	4.25	6.25	8.25	10.25	12.25
2m.....	4.50	8.50	12.50	16.25	20.50	24.50
3m.....	6.75	12.75	18.75	24.75	30.75	36.75
4m.....	9.00	17.00	25.00	33.00	41.00	49.00
5m.....	11.25	21.25	31.25	41.25	51.25	61.25
6m.....	13.50	25.50	37.50	49.50	61.50	73.50
7m.....	15.75	29.75	43.75	57.75	71.75	85.75
8m.....	18.00	34.00	50.00	66.00	82.00	98.00
9m.....	20.25	38.25	56.25	74.25	92.25	110.25
10m.....	22.50	42.50	62.50	82.50	102.50	122.50

TABLE No. 23.—Cost of Eyeletting — Small Work.

price-lists gotten out in various parts of the country, and is believed to be a fair average of cost.

Round-Cornering Pamphlets and Books.

Many pamphlets and books are at present round-cornered, although the "fashion" is going out; enough of this work is done, however, to make a separate table to cover this class of work necessary.

The size of the pamphlet increases the cost, as small eight-page jobs are easily round-

No. Pieces.	Eyelets to the Piece.					
	1	2	3	4	5	6
25.....	.30	.40	.50	.60	.70	.80
50.....	.40	.55	.70	.85	1.00	1.15
100.....	.55	.85	1.15	1.45	1.75	2.05
200.....	.85	1.45	2.05	2.65	3.25	3.85
300.....	1.15	2.05	2.95	3.85	4.75	5.65
400.....	1.45	2.65	3.75	5.05	6.25	7.45
500.....	1.75	3.25	4.75	6.25	7.75	9.25
600.....	2.05	3.85	5.65	7.45	9.25	11.05
700.....	2.35	4.45	6.55	8.65	10.75	12.85
800.....	2.65	5.05	7.45	9.85	12.25	14.65
900.....	2.95	5.65	8.35	11.05	13.75	16.45
1m.....	3.25	6.25	9.25	12.25	15.25	18.25
2m.....	6.50	12.50	18.50	24.50	30.50	36.50
3m.....	9.75	18.75	27.75	36.75	45.75	54.75
4m.....	13.00	25.00	37.00	49.00	61.00	73.00
5m.....	16.25	31.25	46.25	61.25	76.25	91.25
6m.....	19.50	37.50	55.50	73.50	91.50	109.50
7m.....	22.75	43.75	64.75	85.75	106.75	127.75
8m.....	26.00	50.00	74.00	98.00	112.00	136.00
9m.....	29.25	56.25	83.25	100.25	127.25	154.25
10m.....	32.50	62.50	92.50	122.50	155.50	185.50

TABLE No. 24.—Cost of Eyeletting — Heavy Work.

cornered, while those of 144 pages can be done only one at a time in order to do good work. The question of handling also is a big factor, and increases the cost on the larger books.

Table No. 22 covers the cost of round-corning of but two corners on a pamphlet or book, which is the most generally used.

Eyeletting.

Eyeletting consists of two operations: punching the hole and inserting and clinching the metal eyelet. Small hand-machines are mostly used, although some shops are equipped with foot-power machines that punch the hole with one stroke and finish the job with a second.

This class of work is not very generally used, and very few statistics could be found to cover it, but the tables will be found to cover the work as near as it is possible to figure out at the present time.

The average printer is more at sea over the cost of eyeletting than perhaps any other operation in the bindery, and the average binder has so few jobs of this character that he could make only a wild guess at the price. If he had a cost system he would know what a job cost when it was completed, but to give any figure in advance would be next to impossible.

The two scales for eyeletting are the result of a great deal of figuring and consulting of cost records. Fortunately a lot of this work was

done in a plant, and with the results from the costs of those jobs I was able to evolve the tables given.

Costs on this work vary, as in other bindery operations, according to the number of pieces handled and not the number of eyelets made.

Table No. 23 covers the greater part of this class of work, such as eyelets in hangers, cards, small binders and covers, and other jobs. The prices are governed by the number of eyelets to the piece, and a minimum charge is allowed for setting the machine, or getting started. The small quantities can be done with hand-machines, but the larger quantities can be done at the prices given only by using foot-power machines.

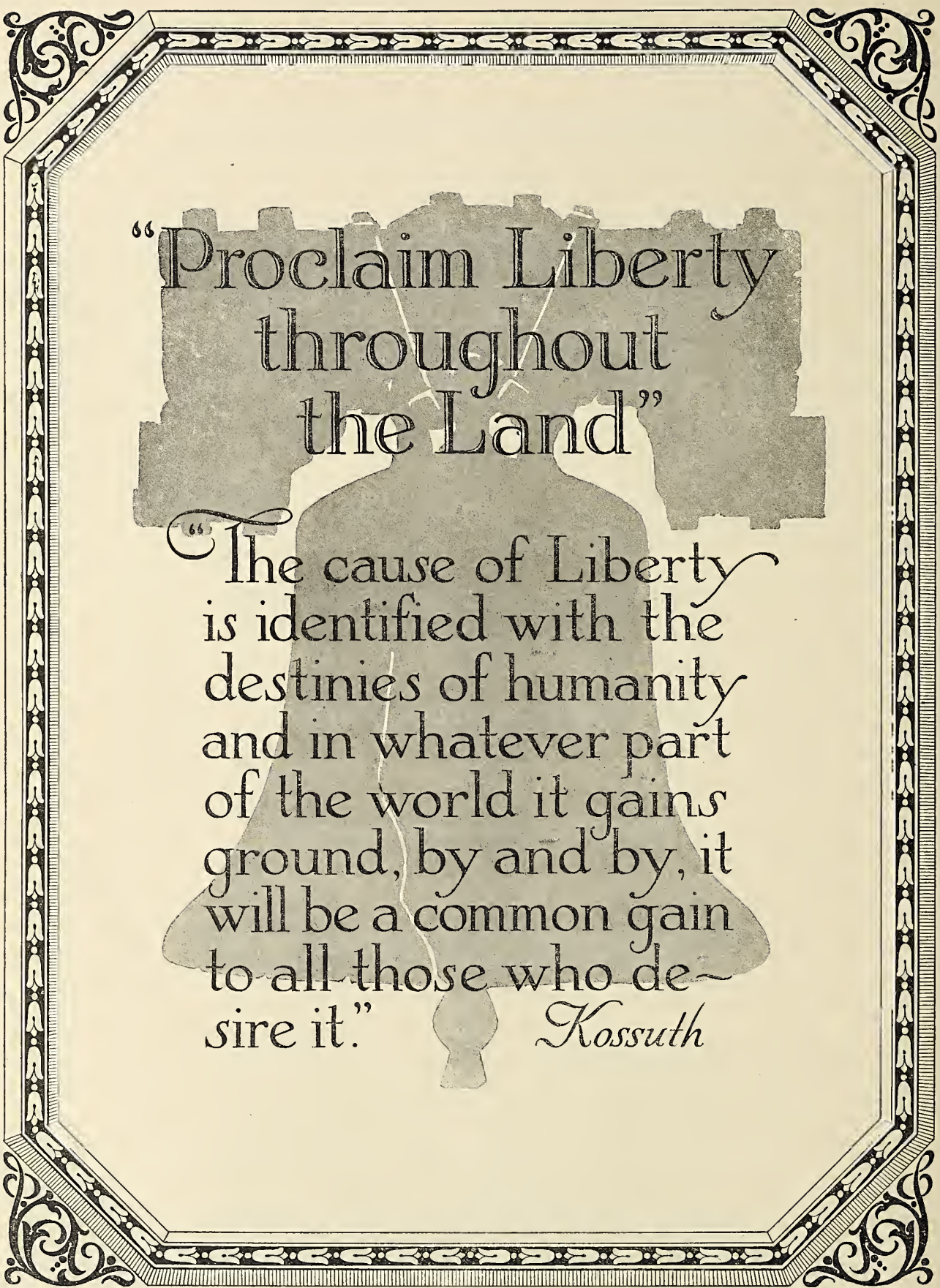
Table No. 24 covers cost prices for heavy work where large eyelets are used, and book-binders' board. When large-sized books are eyeletted, and the work is extra difficult, the cost will be according to this table.

The two tables should enable any binder or printer to figure on this work intelligently and cover the cost.

These scales, also, have been carefully checked and compared with records, and are believed a fair average of cost.



"Ruffstok" half-tone by courtesy of Gatchel & Manning, Philadelphia, Pennsylvania.



“Proclaim Liberty
throughout
the Land”

“The cause of Liberty
is identified with the
destinies of humanity
and in whatever part
of the world it gains
ground, by and by, it
will be a common gain
to all those who de-
sire it.” *Kossuth*

TRAINING YOUR EMPLOYEES BY MOTION-PICTURES

By ERNEST A. DENCH

Author of "Advertising by Motion-Pictures."



ANY printing concerns give occasional lectures of a more or less informal character for the benefit of their employees, particularly the sales force. Brown relates how he secured an order for catalogues, although his estimate was the highest of those submitted; Jones tells how he converted a man who favored circulars run off his own duplicating machine; Smith describes how he pushed the sales of embossed printing. The lectures given by printing-concerns demonstrate what types are adapted to each particular job, how paper is manufactured, which grade is best for appearance, which grade is best for service, what should be considered in selecting a paper for a job, considering color-schemes.

The salesman who knows all of the foregoing things — and a good many more as well — makes the most capable salesman. He can converse intelligently with all "sorts and conditions" of people, and, what is more to the point, convince them by his superior knowledge. The salesman who has a superficial knowledge of printing — that and nothing more — is at a serious disadvantage. He may try to convince his prospects by hot-air talk, but they will have no further dealings with your printing-plant.

The salesman is only human. Naturally, he is not going to get wildly enthusiastic over a lot of dry-as-dust technical stuff. If you can teach him by methods that are as entertaining as they are instructive, he is going to pay a great deal more attention to your lectures and will not plead an "important engagement" on the evening set aside for them.

Large industrial plants have solved the problem of instructing their employees by motion-pictures, so why not the printer?

Lectures and text-books are both excellent in their particular ways, but they can be made

doubly attractive as well as effective by the coöperation of the motion-picture. The motion-picture begins where both the lecture and text-book leave off, and instead of trying to explain technicalities, shows them without the need for wading through a mass of details in order to get the gist of them. The appeal of the motion-picture is universal because the motion-picture knows no language.

But motion-pictures are expensive and difficult to rent for the purpose, and there may not be suitable printing subjects available. Where is the printer to show them?

He has not the facilities for motion-picture exhibitions. How can a hall be hired for the purpose? What is it going to cost?

The above are only a few of the questions that will flash through the printer's mind as he reaches this stage of the article, but before I am through I hope at least that I will have satisfactorily answered his various questions.

The printer might search for days to find the subject he requires, and then find the reels too expensive to rent. This is where the Bureau of Commercial Economics, of Washington, D. C., is ready to help him out. Its motion-picture library contains reels on practically all printing and allied subjects.

The bureau is prepared to loan any of its films through the various coöperating universities, which act in the capacity of service stations, to any printer requiring the use of them. No charge is made for the service except the transportation charges from and to the distributing center. One of the requirements is that the reels must be shown on a standard projector, operated by a careful and capable operator. The bureau expects a report of the films shown and the number of people who see them. The bureau further stipulates that no admission fees be charged.

The booklet gotten out by the bureau, besides giving a partial list of the available

subjects, tells how the bureau is maintained, and from that booklet we quote the following:

"The bureau is maintained through contributions and annuities.

"Contributions are invariably voluntary, and no one is authorized to solicit the same.

"No film is shown for a money consideration under any circumstances, nor is preference given a film or a subject on account of a contribution.

"Contributions are received and acceptable to an amount sufficient to cover transportation charges, insurance and upkeep of the films, and the expenses of administration, as the bureau is not operated for profit and has no capital stock.

"The surplus funds of the bureau will be used in the production of welfare films, first aid to the injured, including the resuscitation of the drowning and the emergency methods of rescuing imprisoned miners, and the awakening and development of civic pride and patriotic citizenship."

In describing methods by which the bureau operates, the booklet says:

"Coöperation of the universities consists in displaying the pictures, thus affixing their seal of approval as to their character and quality, and then circulating them in their community centers to adult audiences who are in sympathy, as their own university stands sponsor, for which extension work many States make appropriations.

"The bureau does not wish to encourage any printing-concern to engage in visual instruction, unless it feels it is a privilege and that substantial benefits may accrue, in which event the bureau will be glad to contribute films if a standard motion-picture projector of any well-known make is used and the same operated by a careful and capable operator.

"The bureau wishes to caution any organizations using films to comply strictly with the fire regulations obtaining in local communities, and to observe the laws relative to censorship, in the belief that better results accrue if collision with local authorities is avoided.

"Experience has shown that substantial support is given by local peace officers to this

philanthropic work wherever effort is made to protect and save harmless those who seek information and enlightenment.

"The bureau requests that all communications from manufacturers and others furnishing films, relative to the display of films or attendance, be forwarded to its office in Washington for attention, as the bureau does not desire to have any hardships imposed on the institutions, in connection with its work, which the bureau can relieve.

"All applications to the bureau for its films are forwarded to the coöperating university from whose jurisdiction the request has come, as the bureau does not seek any publicity for what it is doing, but prefers that such credit be given to the local institutions, in the belief that this will develop local civic pride and effort on the part of the public to encourage and support the movement. The bureau is quite willing to make its contribution on this behalf as an anonymous giver.

"The service of the bureau is also available at the present time in Canada, Latin-American republics, India, China, Japan, Australia, New Zealand and South Africa, with titles and subtitles of all films in the language of the countries addressed."

The logical place in which to give motion-picture lectures is, of course, the motion-picture house. Aside from the lack of the necessary facilities in the average printing-plant, there is the expense to be considered. With a projection machine at \$250, a fireproof booth at \$65, a screen at \$30, a case of carbons at \$22, and various small accessories totalling \$23, there is almost \$400 invested in the initial equipment alone. In hiring the local motion-picture theater for the purpose, you will be out only the cost of the operator's time and the electric current — probably not more than fifty cents an hour for both. Since you can show four reels in that time, a weekly lecture for your sales force should not cost more than a dollar, including the expressage on the reels.

The only disadvantage of the plan is that the motion-picture theater is generally at its busiest after your sales force is through for the

day. To arrange a lecture between eleven and midnight would be feasible if you presented your sales force with complimentary tickets to the regular photoplay performance, and thus have them stay for the motion-picture lecture. This will probably appeal to them, because the entertainment will have put them in the "we are pleased with ourselves" mood. If, however, this is not practicable, why not have the sales force come an hour earlier in the morning and arrange for an early morning show at the local movie? If you give them a complimen-

tary ticket to the evening show, they will probably not be so peeved for being compelled to rise an hour earlier.

Another thing the printer must remember is that the labor problem will become worse instead of better as the war continues. He has already felt it more or less by voluntary enlistments and draft calls, and as the printer will probably be forced sooner or later to hire any labor he can get, he can at least train his sales force to the best of his ability. And the most direct route is the motion-picture.

VERBAL CRITICISM

By F. HORACE TEALL



INDIVIDUAL words offer a great field for research to linguistic scholars, and a tremendous opportunity for erroneous conclusions to sciolists and unlearned guessers. Unfortunately, it is far too common for persons who know little or nothing of linguistic science to imagine that some notions of theirs embody the alpha and omega of knowledge, notwithstanding the consensus of contrary decision by the scholars. Verbal criticism (that is, the estimation of the use, or more often the misuse, of words), is too frequently uttered by ordinary men who can do little beyond guesswork, and not enough by those who are properly qualified for it.

Some of the writers of books about errors in the use of words have buttressed their decisions by citing the highest authorities in each instance, and yet have failed to give us a clear insight as to the real truth. Often this has resulted from misreading of what the people who know best have actually expressed. Again, some of the worst misconceptions possible are originated by learned men. We must not deny ourselves the right to discriminate against any vocable or any locution simply because some authoritative writer defends it. Every one of us has a right to express his ideas on the use of

language if he thinks he can do so to advantage — or without such thought if he choose. The value of our thought is another question.

Language and the use of language have no strictly esoteric phase. Much truth, but not the whole truth, was expressed thirty-five years ago in the *Century* magazine in reviewing "The Verbalist," a book by Alfred Ayres. The reviewer said:

"The objection we have to books of this kind, as usually prepared, is a fundamental one. They are nothing but the outcome of the ignorance of the men who write them, and of the whims and prejudices to which that ignorance gives rise. No discussion of usage or grammar is of the slightest value that is not founded upon a full study of the origin and history of the form under consideration, and of the opinions in regard to it of the best writers, as exhibited in their practice. . . . In the volume we are reviewing a note is quoted which attacks the 'consistency and correctness' of the translation of the Bible because it uses the indicative where the subjunctive ought to be found. It is out of such combinations of ignorance and presumption that most of our verbal criticism is manufactured. . . . A very large proportion of the condemnation of the words and expressions used by our greatest writers is based upon the most helpless ignorance both of facts and principles. Every one

is, indeed, under obligations to avoid what seems to him wrong in speech, but he is equally under obligations to bear in mind that every great author is strictly a great artist in language, and is naturally far more familiar with the details of his art, and far more particular in observing its rules, than is possible for the ordinary man even to comprehend."

This reviewer was more censurable than the writer of the book he condemned, notwithstanding that the book contained many decisions stating mere personal opinion in an oracular way that asserted authority for them to which they were not entitled. But the predominant fault of the book was its unfaltering acceptance of everything in Bain's grammar as final authority, although Bain's *obiter dicta* had long before ceased to have the weight they once had.

Assertion that discussion of grammar and usage is useless unless based upon a full historical knowledge is nonsense; but the accusation of ignorance and presumption is worse than nonsense, as the author of it must have known that the other author knew the facts of word-history even though he did not state them, but merely recorded his understanding of present usage.

This critic berates Mr. Ayres as ignorant and presumptuous because, in asserting that "It is me" is incorrect, he does not say that for a long period it was used by everybody, and so of course was accepted as correct. Ayres undoubtedly knew this fact of former usage, as no well-read man could fail to know it; but he simply stated the fact of present usage, without repeating the well-known history. His critic, on the contrary, asserted that "It is me" is philologically as correct as "It is I," simply because of its former undisputed currency,

although he later spoke of "the grammatically more correct 'It is I.'" The plain historical fact is that "It is I" has always been the syntactically correct locution, notwithstanding that once and for a long time faulty syntax was prevalent in usage. All history includes many facts of action and habit that are not defensible morally or logically. Nothing, however true or authoritative, can make "It is me" as correct philologically as "It is I."

Yet the diatribe from which we quote sets some good sound lessons for us, so good that we can not avoid regretting that they were so speciously concealed, probably through inadvertency.

In the first place, the authority of great writers, acquired as a result of more and closer study than the ordinary man can even imagine, should not and can not be ignored. Yet, while recognizing their authority, ordinary men need not refrain from expression even of mere personal whims, though it is much better not to be too forward in this way. But a difficulty is found in determining whom to accept as final authority, and we can not all make the same selection. The authority commonly chosen for the use of a word is likely to be a dictionary, and in many instances the best dictionaries leave some things uncertain by not saying enough.

We need to learn the truth which the reviewer so bluntly proclaimed, that much of the common verbal criticism is based on ignorance, but we shall have to take such sweeping condemnation as his *cum grano salis*. While the great artists in language are worthy of careful emulation, it may reasonably be doubted whether any one of them would pose as infallible. No one of them ever was or ever will be infallible.

Not what men do worthily, but what they do successfully, is what history makes haste to record.—H. W. BEECHER.



W.S.S.

WAR SAVINGS STAMPS
ISSUED BY THE
UNITED STATES
GOVERNMENT



John T. NOLF

The Proper Place for all Worn-out and Obsolete Types.

Cartoon by JOHN T. NOLF, ex-printer.



EDITORIAL

MEMBERS of the photoengraving industry have something of special interest and importance to look forward to during the coming month. The annual conventions of the International Association of Manufacturing Photo-engravers have always been remarkable gatherings, each one being for a definite purpose — the members devoting their whole time to matters pertaining to the welfare of the industry. This year's meeting will be no exception. June 20, 21 and 22 will be busy days for the photoengravers, as the matters that will claim their attention at the convention in Detroit, Michigan, during those days are of more vital importance than any of the subjects presented at former gatherings. Every manufacturing photoengraver in the country should arrange to attend.

WHAT kind of news will the newspapers be called upon to furnish after the war? Evidently this question has been on the minds of some of the leading newspaper publishers of the country. According to the views of some of the leading journalists of Michigan, secured by a representative of the Associated Press recently, the day of sensational and trivial news is gone. The future standards of the newspaper must be set upon a higher plane if it is to meet the requirements of its readers. The great world war has broadened the vision of the reading public, has created a new interest in foreign affairs, and after the war a new definition will be put on human interest so that the real news of the world will not be passed up for color. American newspaper readers have been thrown into the arena of big world news, and they will remain there. Thus, the newspaper of the future must give the news of world events prominence instead of emphasizing the mere sensational stories if it would retain its place as an institution that is worth while.

PRINTERS of this country can find a valuable suggestion in the recommendation made to the printers of England by their Costing Committee, which is set forth in the following, taken from the circular issued to the members of The Federation of Master Printers and Allied Trades: "It is possible to know what the cost of printing is today, but no one can tell what it will be a few months hence; it is, therefore, all the more necessary to know what is the actual cost today, and to have methods of cost-finding at work which will show quickly the advance as it takes place. A useful suggestion is given in the circular issued by the London Costing Committee, which accompanied

the revised hourly rates for London, that, in addition to using the standard conditions when giving quotations, the following paragraph should be inserted in the estimate above the signature: 'This estimate is based on today's current cost of production, and with the usual trade conditions [the standard conditions and recognized customs of the trade]. Should the cost have risen when we receive your order we will notify you before proceeding.'"

The Help Situation.

THE INLAND PRINTER has been receiving a great many calls for men to fill positions in printing-offices in various parts of the country. To supply the men in answer to these calls is an impossibility at the present time as practically no men are available. The draft has taken a large number of our younger men; voluntary enlistments have been many; a great many more will be called away from the case and press as the months pass.

The question naturally arises: What is to be done to offset this loss of man-power?

To train unskilled help for the various branches of the trade is a difficult matter, as the time required for making skilled workers is too long to meet the present emergency, though this might be considered for future requirements.

Here, however, the question arises: Can the unskilled help, even, be secured? Other lines of industry are feeling the effects of the shortage of help, and it is doubtful if men could be drawn from the ranks of any one industry to fill the gaps in another.

To a certain extent women can be employed in some branches. Girls can be used for feeding presses; they are now doing this work successfully in many places. Women can take the places of men in the proofroom, and thus release some men for work in other parts of the composing-room, though women are in the majority in the proof-rooms today and not enough men would be released to make any great difference. The principal difficulty lies in the composing-room, on the machine and the case. These are the positions that are hard to fill.

A partial solution of this problem could probably be found in the vocational schools. A large number of these schools have been conducting courses in printing, and many of the students therein have received a good start in the fundamentals of the work. Some of the students who are farthest advanced in the work might be taken into the plants and put on some of the minor operations under the supervision of competent men, and thus save the time

of the men for the more important and intricate operations. This would mean more apprentices in the shops, and would require the temporary setting aside of the regulations governing apprentices; but it must be borne in mind that the present crisis demands the setting aside of many of the existing rules and regulations under which we have been working.

As the war continues the situation will become more acute, and steps must be taken now to find a solution. The emergency demands immediate action. Employers and workers must get together and work out a plan for overcoming the shortage of help. A joint committee, composed of representatives of both the employers' and the workers' organizations of the country, should be appointed, and this committee should be given power to work out a plan and put it into operation as early as possible.

Until this problem is solved — yes, and even after — it is incumbent upon every one in the printing-offices of the country to put forth every effort possible toward conservation of energy so as to make up for those who are taken away. Every man who can be spared must be released for active service, either at the front or in industries directly connected with the war. Our one object must be to work for an early victory, and to this end we must give ourselves without reserve. It has frequently been said that very few men work to the full extent of their capacity. If this is true, as it undoubtedly is, the present time offers a good opportunity for checking up and working to make ourselves one hundred per cent efficient. By each one putting forth a little extra effort, making every move count, a considerable amount of extra work can be accomplished which will help overcome the shortage of man power.

The Case of the Chicago Photoengravers.

The entire printing industry will await with great interest the outcome of the case of the Chicago photoengravers which is now before the Federal Trade Commission, especially in view of the decision rendered in favor of the New York photoengravers a few months ago. The findings of the commission will undoubtedly set a precedent that will have an effect on the entire industry in the future.

The test case before the commission on April 29 was said by Commissioner Murdock to be "the most important case that has ever come before the commission." It was for the purpose of determining the validity of the agreement between the employers and the local union, by which members of the union agree not to work for any employing photoengraver unless he is a member of the association. This was said to be unfair competition and a violation of the Federal law. Attorney Levy Mayer, representing the employing photoengravers, contended that photoengraving was not an article of commerce and therefore did not come under the jurisdiction of the commission, saying, in part:

"The production of the photoengravers represents labor, artistic skill, process and service. About ninety-

seven per cent of the price of the production represents these intangible elements. The zinc-etching block or the half-tone copper block represents less than three per cent of the price of the product. All combined, the photoengravers' product is not a commodity; it can not be purchased or sold as goods or merchandise. There is no place in existence where the photoengravers' products are for sale. The photoengravers have no stock of any kind on hand, they produce only upon orders, and their product has no value except to the persons who buy the plates for specific purposes. The business of the photoengravers does not constitute commerce in any sense. It is merely the work of utilizing and employing skilled and artistic labor in the production of a zinc or copper engraving which represents an object. There is no trade or commerce of any kind in any of the transactions of the photoengraver, and therefore the Federal Trade Commission has no jurisdiction. The contract between the photoengravers and the union has to do only with the employment of labor. This does not constitute commerce, and the Clayton Act expressly specifies that labor is not a commodity and does not constitute commerce."

With reference to the standard scale for half-tones and zinc etchings, Mr. Mayer put forth a strong argument for the photoengravers, saying:

"The standard scale, which is the basic measure adopted by practically all the photoengravers' associations, as well as other employers who do not belong to the associations, is merely the yardstick. It is the result of many thousands of tests involving over a million units. The scale was compiled by a committee of five manufacturers, and the result of their labor covering a number of years is this standard scale, which, to the photoengravers, is exactly like the mortality tables by which life-insurance companies regulate their charges for issuing insurance policies. This standard scale can with equal propriety be called a cost sheet.

"The Federal Trade Commission has for several years been continuously urging manufacturers to get at the real or actual cost of their products. As the result of this urging on the part of the commission, the photoengravers perfected and adopted the standard cost which the Federal Trade Commission, for some unaccountable reason, is now complaining of.

"This standard scale does not represent a price-fixing agreement. The members of the photoengravers' association fix their prices according to their individual judgment. The scale means to them only the cost of production."

Should the contentions of Mr. Mayer be supported by the Federal Trade Commission, the status of the photoengraving industry will be raised, and, with it, that of printing also, as printing is produced upon the same basis as photoengraving — it is not a commodity or an article of commerce, but a service. This should give printers a higher conception of their work, and should also cause them to fix their charges for their product on the basis of a service rendered, instead of letting the customer dictate the price as has been done to too large an extent in the past.



CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

Who Will Answer This Request ?

To the Editor:

"SOMEWHERE IN FRANCE."

As an old reader and admirer of the fine production of your review, which I have formerly read at the firm of Prieur & Dubois, at Puteaux (Seine), I am going to ask you if among your readers there will not be found one who will send, to the address below, a stylograph. It would be gratefully received by the subscriber. "Who asks nothing has nothing."

I thank you in advance, and present to you the assurance of my distinguished sentiments.

H. HALBOT, Sergeant,
One Hundred and Second Regiment of Infantry,
Fourth Company,
Sector 70.

Wouldn't This Be Nice ?

To the Editor:

GIBSON CITY, ILLINOIS.

In reading the advertising pages of the popular magazines, one is led to wonder why the printers do not junk their expensive and intricate presses, feeding devices, typesetting machines and other equipment that involves such a large outlay of money to buy and a constant expense to maintain, and in their stead buy the duplicating devices of various kinds that are so vociferously called to the attention of business men. If the business man, with an investment of a few hundred dollars and the aid of the office boy and a girl or two, can produce all of his printed matter at little or no cost, why can't the printer take advantage of this opportunity, dismiss his high-priced help, and turn out work "just as good as the printer can do it" at the advertised rate of 5,000 an hour? What a happy condition it would be! No more help problems; no trouble with electricity in the paper; no hard rollers in the winter and soft rollers in the summer; no tedious grinding of ink to get the right consistency; no more expensive make-ready on the press; no bother with shrinkage of paper stock; no register problems; no offset. Just take in the money and let the office boy do the work!

C. E. L.

Is the One-Man Shop a Menace ?

To the Editor:

LA JOLLA, CALIFORNIA.

The contention of some of the large shops in the cities throughout the country that the "one-man" shop is an ever-present menace to the printing business does not always stand the light of careful analysis.

True, the operator of the "one-man" shop, who is often the sole proprietor, and more often a partner, in fact, of the paper or supply house, or both, often contents himself with a very modest wage at long hours; but the very fact that he is the sole operator offsets to a great extent his apparently light "overhead." He is, perhaps, a competent compositor, and perhaps, also, a competent pressman, and this very fact compels him, whose time is worth to himself all that a competent

compositor, or pressman, or solicitor is worth, to use that time largely in such tasks as press-feeding, folding, tabbing, and other simple but time-consuming duties, whereas the shop employing two or more persons can so arrange the work as to bring out to better advantage the skill of all.

It is as though the larger shop were limited to but one kind of paper for all classes of work. Manifestly it would be impractical to print handbills on ledger paper, or stationery on news-print, but that is in effect what the "one-man" printer is trying to do, for he is using ability worth to him four or five dollars a day to accomplish results which might be accomplished by a boy or girl at two dollars per day.

Why, then, is the one-man shop called a menace? Simply on account of the apparent ability of such shops to do some work cheaper than the large shops, with their involved book-keeping and cost-finding systems. This, then, is mostly a matter of education. And this matter of education can very well be assumed by the operators of the large printing-offices. A carefully worded circular mailed to the small cut-price printers — a circular which would bring out in striking comparison the conditions in large and small shops — should bring about a more comprehensive knowledge on the part of the "little fellow," which would be of much benefit not only to him, but to the industry at large.

F. L. SANFORD.

What Salt Lake City Printers Think of the Price-List.

To the Editor:

SALT LAKE CITY, UTAH.

One year ago, the Franklin Club of Salt Lake voted to issue a price-list on printing and directed Secretary R. T. Porte to at once compile same under the direction of the Executive Committee. The committee decided that the price-list must be of a different character than any that had come under their observation and that it should make it possible for a salesman to quote a "definite price on a definite piece of printing."

After some experimenting, part of the list was printed and given to the members of Salt Lake, but much doubt was raised in the minds of the printers as to whether the list would be successful. Additional lists were issued from time to time on various classes of printing.

To stop all talk as to whether the list was being used, the secretary, unknown to the printers, secured prices on several jobs, and these prices were put on the blackboard at one of the regular meetings of the organization. This was a starter toward having the printers study their price-list and encouraged every one in the organization, as well as showing the possibilities of a real price-list.

Since that time Mr. Porte has devoted a great part of his time to compiling and correcting the price-list and now new lists or changes are issued each week. The result of this price-list work has created a revolution in the printing business in Salt Lake City.

It stopped the greater part of the so-called shopping and the buyers of printing are gaining more confidence in the prices made on printing because they are shown the prices in a well-arranged and definite price-list that any person can understand.

We are proud of the fact that Denver has adopted this list, and that some fifty printers outside of Salt Lake and Denver are using the list. The first of the month a communication was sent to the president of the club, signed "A Member," and after being read at a meeting of the organization the members appointed the writer a committee of one to send this communication to the various trade papers, asking them to print it, showing what the printers of Salt Lake think of the price-list and also their appreciation of the work Mr. Porte has done in compiling the list.

We would be glad to send the list to any printer who is interested in what we are doing, for which a charge of \$15 will be made, which covers all the changes and any lists which will be issued for one year.

The Salt Lake printers have expended over \$3,000 in compiling this list, and the amount asked covers but a portion of the expenses in getting it out and also some recompense to Mr. Porte for the work he has done and is now doing.

If results shown in Salt Lake, and which we believe are being accomplished in Denver, are any criterion, we feel certain that other communities can do as well and will revolutionize printing conditions.

Trusting that you will print the article by "A Member," and assuring you of our appreciation for doing same, we beg to remain

A. D. ST. CLAIR, President.

COMMUNICATION.

SALT LAKE CITY, UTAH, April 2, 1918.

(This letter to be opened and read by the president to the members of the Franklin Club.)

Synopsis: The next time you hear a printer say, "It can't be done," take him to one side and convince him by proofs, if necessary, "that it has and is being done." Show him that the printer who is today quoting from and is governed by the price-list, as though it were his Bible, is today making a fair and reasonable profit on his work. He has no camouflage to hide under, is paying his bills, enjoying three meals a day, and last but not least, the best asset of all, has the good-will of his fellow members.

To me, as to you, the price-list is the best and only tonic to cleanse our system of cheap work. It permits you to obtain that work which you can classify as the cream, as the prices obtained for same are cost plus profit. To the cheap printer goes the unprofitable work; to the printer who guesses prices and has as his doctrine these words: "That job will cost you about."

As a member I am as thankful for the price-list as I am of the fact "that this day I live in Zion."

IT CAN'T BE DONE; HE DID IT!

(Dedicated to our Secretary, Mr. Porte.)

Somebody said that "it couldn't be done,"

But he, with a chuckle, replied

That "maybe it couldn't," but he would be one

Who wouldn't say so till he tried.

So he buckled right in, with a trace of a grin

On his face. If he worried he hid it.

He started to sing as he tackled the thing

That couldn't be done—AND HE DID IT.

Some printers scoffed: "Oh, you'll never do that,

At least no one ever has done it."

But he took off his coat and he took off his hat,

And the first thing we knew he'd begun it.

With the lift of his chin and a bit of a grin,

Without any doubting or crying,

He started to sing as he tackled the thing

That couldn't be done—AND HE DID IT.

(To Members:)

There are buyers of printing who tell you it can't be done;

There are buyers to prophesy failure;

There are buyers to enumerate one by one

The jobs we are losing by insisting.

But just buckle in with a bit of a grin,

Then take out your price-book and go to it.

Just start in to sing as you quote to him

That "There's one price to ALL"—AND YOU WIN.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

FOR some time past inkmakers have been rationed as to the amount of linseed oil they may consume.

THE London Society of Compositors has for some years granted to members sixty years of age a superannuation allowance of 10 shillings per week.

A NUMBER of London printing-houses are taking steps to reduce the weights of their regular papers. This is meeting the demand of the Royal Commission on Paper in a practical way.

AT present no outdoor photography is permitted (except in private gardens) in certain areas of London, including the metropolitan police district, and large portions of the counties of Essex, Kent and Surrey.

THE Printers' Provident Association reports a large increase in membership during the past year, in spite of the prevailing unfavorable conditions. There was very little unemployment reported, and the funds were increased by nearly £1,000.

THE *British Printer*, England's best-edited and best-printed printing-trade magazine, which has just completed its thirtieth volume, announces that it is obliged to increase its subscription price to 9 shillings (\$2.25) per year of six bimonthly numbers.

BOUVERIE Street, London, has many printing-houses, and Sir George Riddell estimates that in times of peace about 60,000 miles of paper passes through the presses of that street alone, an amount more than enough to girdle the world twice around.

AS A sample of how printers' weekly wages have been increased in the leading cities of Great Britain, the following stages of increase, obtaining in Manchester, may be noted: Wages in August, 1914, £1 18s. 6d. (\$8.35); May, 1916, £2 0s. 6d. (\$9.85); November, 1916, £2 2s. 6d. (\$10.82); January, 1918, £3 (\$14.60).

THE Ministry of Munitions has definitely decided that no ration of metal can be granted for making ink cans and drums. It has also suggested to printers and inkmakers that they put their heads together and endeavor to solve the problem created by its decision. To help out, the Munitions Inland Transport Department has told the railway companies to treat printing-ink makers' "empties" as urgent traffic, the idea being that printers should return all empty ink containers to the ink-makers.

E. A. DAWKINS, of the Royal Stationery Office, in an address delivered at the St. Bride Foundation Printing School, London, suggests that the substance of all papers should be figured and stated in grams per square meter of surface; then, a 28-pound demy (17½ by 22½ inch) sheet would weigh 100 grams per square meter. He would have each package of paper marked with this substance number, the size in both inches and centimeters, the thickness of a ream in inches and centimeters, and the weight of the ream (he advocates a 500-sheet ream) in pounds and kilograms.

IN our April "Incidents" we noted that the leading type-foundries had raised prices. News of a further advance now reaches us, under which the quoted surcharges on list prices are as follows: Type, borders, ornaments and all metal spacing material, one hundred per cent; brass rule, one hundred per cent; wood material (excepting spacing material), one hundred and fifty per cent; wood spacing material, two hundred per cent; wood letter, twenty-five per cent. One of the houses says: "Referring to wood material, many of the woods we use are rapidly becoming almost unprocurable, and we have to face the possibility in the near future of the cessation of our business in this department for the lack of supplies."

GERMANY.

ON March 5 the German typefoundry made a large increase in the price of type, spacing material and brass rule.

A PRIZE contest for designs for posters for this year's fair at Leipsic resulted in the sending in of over eleven hundred drawings.

A COUNTRY paper last Christmas told its readers that, because of the lack of coal, it was using "old wood type and the like" for fuel, so as to be able to issue the sheet at all.

THE printers of Munich have received substantial increases in wage by way of high-cost-of-living bonuses. There are eighty-two printing-offices in Munich.

SOME one recently stole 300,000 bread-cards from a Berlin printing-office; to little profit, however, as the lot was immediately declared void and a new edition, of a different color, was provided instead.

A PUBLISHER of artistic works at Dresden has already advised, in the trade press, that publishers of newspapers and magazines should not wait until the last minute to consider the preparation of specially artistic issues announcing the end of the war.

It is said that printers and other printing-office work-people have taken but small part in the strikes that have from time to time been reported as happening in Germany. The adherence to wage-scale contracts on the part of both employers and employees in the printing-trade is so faithful that strikes are a rarity. Men going out on unauthorized sympathy strikes are likely to be severely punished by their own unions.

THE H. Berthold typefoundry, of Berlin, has bought the Reimann foundry of the same city. (The consolidation of other German typefoundries was mentioned last month.) This leaves but two typefounding concerns in Berlin, those of H. Berthold and of Wilhelm Wöllmer. The Berthold foundry has also bought the foundry of F. A. Brockhaus, of Leipsic. This latter concern was noted for its large collection of Slavic and Oriental fonts, as well as choice fonts of the early years of the last century.

FRANCE.

A LAW of March 22, last, among other articles classed as being *de luxe* and therefore amenable to a tax of ten per cent, lists the following: Art editions upon special paper and in a limited number of impressions; bindings of octavo and smaller formats whose cost reaches 10 francs, and bindings of folios and quartos whose cost reaches 20 francs.

THE postal administration is calling special attention to the necessity, in addressing mail to Paris, of adding the *arrondissement* (ward) as well as the street and house number, because of the numerous changes of employees in the postoffice, the new help not always being thoroughly familiar with the city. Printers are expected to aid by printing the desired information on letter-heads and envelopes.

THERE has been some correspondence between the French Master Printers' Association and the Union of French Paper Manufacturers on the subject of standardizing paper sizes. The time seems opportune, because of the small stocks of papers now on hand. If a system of standards were established it would at present, therefore, entail the least amount of loss in the way of irregular-sized papers on hand. The executive committee of the master printers' organization believes one result of the simplification would be a lessening of the number of sizes of printing-presses, and that press manufacturers would for that reason also favor the idea of standardization. Yet, there appears to be a disposition to "pass the buck" over to the Cercle de la Librairie, this organization being composed of those who are the ultimate consumers of paper — publishers, librarians, etc.

At the last national congress of printers it was resolved to do something to better the apprenticeship system of France, which in many respects is in very bad shape, and to obtain from Parliament necessary laws to help matters. The instruction in the primary schools should be continued one year longer, to cover the fourteenth year of the boy. In the primary schools manual-training courses should be installed. A commission of teachers and medical inspectors is to supervise these and give the parents advice as to the choice of a vocation for their sons, based upon observation of the physical and mental condition of the boys. For every apprentice under seventeen years of age a legal apprenticeship contract must be made. The cost of the installing and maintenance of the manual-training schools is to be met by the communities, the *departements* and the state. For apprentices the normal working time is to govern. In trade schools for printers a special higher course is to be introduced for students who have passed an examination as to their attainments in their apprenticeship. It may be mentioned that in France the technical education of a compositor is generally very one-sided, and that in most cases it is confined to book and newspaper composition, because much commercial and job work, which in England, Germany and Switzerland is done with type, is done in France by lithography. This practice causes the position of make-up on books and papers to be a specially desirable one.

SWITZERLAND.

BECAUSE of the shortage of the coal supply the Swiss paper manufacturers have now stopped working their factories on Saturdays.

THE electrotype foundries of Switzerland have raised their prices on half-tone electros forty per cent and on type-form electros fifty per cent.

THE HIGH COST OF PRINTING

Notwithstanding the constantly increasing cost of every item entering into the printed product, reports of ridiculously low bids on the part of local printers are all too frequent. Aside from the enormous increase in the cost of the two most important items of printers' raw material, paper and ink, every other item entering into the cost of printing has considerably increased during the last few years, not least among them the item of wages. Yet in view of all this increase in the cost of everything, quotations are frequently met at relatively the same or even a lower figure than was justifiable prior to the time costs commenced to climb.

Recovery from the consumer of the entire cost of manufacture of the article made for him, plus a legitimate profit, is a prerequisite of sound business. The burden of increasing costs not only must be shared by the consumer, but borne by him entirely. This is the practice of manufacturers in every other line, as printers have ample occasion to experience, but unfortunately this experience does not seem to serve the average printer as a lesson.

Time, the essence of all things, is the principal commodity the printer has to sell. It is the most limited commodity extant — a few hours out of every twenty-four. Therefore, the cost of the time entering into a certain product must fix its selling value and most certainly it should fix the selling value of the product of the press, whether the printer realizes this fact or not. If he fails to consider this law of cost every day, and with respect to every order he produces, his constant violation must necessarily result in disaster sooner or later.

Few are the printers who constantly and accurately determine the time-cost of every operation entering into their product. The great majority base their prices upon the hour-costs found by those few, with the regrettable result that they are more or less discounted.—*Print Shop Talk.*

HALF-TONE PRINTING ON ROUGH STOCK.*

BY C. A. STINSON.



HE mere mention of my subject to you printers probably makes you expect the realization of the dream which every printer has had since half-tones became a commercial success. The effects possible with half-tones when printed on the usual coated stocks; the detail with all the natural effects; the accuracy with which they reproduce difficult subjects, whether the subject be a portrait or an intricate machine — these have made the printer desire that it might be possible to combine with these qualities those to be attained by using distinctive papers.

Thanks to the efforts of the engraver, spurred on by the insistent demands of the ambitious printer, we now have half-tones for printing successfully on stocks other than coated or supercalendered.

It strikes me as being peculiar to ask a photoengraver to talk to you about printing on rough stock. It would seem more fitting that I should talk to you about the difference between these and the ordinary kind of half-tones, rather than their use. However, on second thought, it is perhaps logical enough, I suppose, because the photoengraver could not know how to handle a half-tone to fit given conditions if he were not familiar with those conditions.

When we think of half-tones, we quite naturally think of coated stock, although in recent years, with the continued advancement of the art, we have seen them printed on dull finished and uncoated papers.

In speaking of printing half-tones on rough stock, we shall assume that the mechanical equipment is in good shape, that the press is right, perfectly level, and that it does not rock like a boat in a storm.

Rough-stock printing is really a small problem to the good workman. A little time and experience will enable him to produce results as good as on the usual stocks. The first thing to be carefully watched is the thickness of the paper. It must be uniform, no matter what stock it is. To help on the good work, here is where the paper-man enters — the rough stocks must be standardized as to thickness. If they are not, if the printer starts out with a paper varying in thickness, he is hopelessly handicapped, especially if half-tones are part of the form. I must caution you, also, to beware of water-marked papers.

The second essential is the right quality of ink. It should be of heavy body with lots of color, not tacky, with the least amount of oil necessary to carry it properly. If there is too much oil, it is bound to "squeeze" and look lighter on account of the extra heavy impression.

The pressman should have very little trouble, especially if he is using one of the patent, up-to-date processes of make-ready. Some pressmen claim that a soft impression is best for this class of printing, while others claim that they get the best results when they use a hard impression.

The make-ready depends on the kind of paper used, and the details of its working out are to be determined by the experience and judgment of the pressman. If he is using the old-fashioned make-ready, our experience suggests that the solids and middle tones should be cut from the same stock as that on which he is to print, and make the overlay the same as for an ordinary good half-tone. If there are breaks in the high lights, a few sheets of tissue-paper will build these up. Some pressmen use patent overlays in addition to the above.

Rough stocks are very dusty and the forms should be washed more often. It will, therefore, take from ten to twenty per cent more time to run the job. If your presses are equipped with vacuum cleaning attachments, this trouble will be reduced to a minimum.

So much for the printing. Now for a word about the half-tones themselves. It has been said that "some music is not as bad as it sounds" — we might say that some half-tones are not as bad as the printing looks. We are often asked, "Do you make the half-tones different for rough-stock printing?" Our answer is "Yes." In most cases the negative is different, in both the high lights and shadows. The etching is always different and requires a much clearer dot and a greater depth than the ordinary half-tone; this depth is required especially in the middle tones and shadows.

When a half-tone has reached the fourth man who handles it, the etcher, he has to clean the surface of the print thoroughly. This is because, when developing the print, there is a thin film of the enamel solution, or scum, as the etchers call it, that adheres to the metal, and this has to be removed. There are various solutions and methods to remove this scum, all more or less effective. A few years ago a photoengraver, understanding chemistry, worked out a solution that, if handled properly, removes every trace of this foreign substance or scum from the print. All engravers are not using this solution, but those who are know that as soon as the plate is placed in the iron solution the etching begins on every part of the plate at the same time, and the result is a clean dot with fifty to seventy-five per cent more depth, especially in the middle tones and shadows. If all this scum is not removed before the plate is immersed, the iron solution will have to gradually break through it, which means that the etching in the wider bare spots — the high lights — begins before the etching starts in the middle tones and finally the shadows, and, in most cases, this scum breaks away irregularly and leaves a bad-edged dot which gathers a little ink, and the printer knows what that does to his form.

The engraving should be backed properly for either patent base or solid metal. Wood, as you know, is likely to shrink, swell or warp, and is not solid enough for the impression needed for rough-stock printing.

To get the best results in half-tone printing, the engraving should be made for the particular kind of paper that is to be used. A half-tone made for coated stock seldom runs well on dull or uncoated paper; and, vice versa, a half-tone made for dull or uncoated stock doesn't usually look well on coated paper. Determine definitely the particular paper you are going to use, then order the engraving to print properly on that paper.

Recently we received an order to make an engraving for an uncoated paper. Seventeen additional plates were made by another engraver, who received no instructions about the kind of stock to be used. The printer thought that all engravings were alike, the only difference being in the price. When the pressman started his work, only one of the eighteen worked properly on the stock — well, you know the rest.

Of course, it is not necessary for me to point out the many advantages of a half-tone that can be printed on an uncoated stock. For high-class booklets, folders, etc., and where it is sought to obtain the effects peculiar to certain old-style types in conjunction with suitable papers, the "Ruffstok" half-tone lends itself readily to such uses, as well as to many others which will occur at once to those who are experienced in the use of paper stocks. The adaptability of this particular style of half-tone to the unconventional and unusual bits of artistic printing opens up a wide field for the progressive and far-seeing printer — a field that is being taken advantage of more and more every day, and which will no doubt prove a powerful factor in helping to develop, in the buyer's mind, a much keener appreciation of the better class of printing.

*An address delivered by C. A. Stinson, Vice-President of Gatchel & Manning, designers and photoengravers, of Philadelphia, before the meeting of the Philadelphia Club of Printing House Craftsmen, held on Thursday, May 9. In the first section of reading-matter in this issue will be found a number of half-tones, printed on rough stock, which are shown through the courtesy of the firm of Gatchel & Manning.

Collectanea Typographica

By HENRY LEWIS BULLEN

When one gets to love his work, his life is a happy one.—Ruskin, 1819-1900.

* * * *

ON January 17, 1867, the New England Franklin Club celebrated Franklin's birthday in a worthy manner in Boston. Notable printers from other cities were present; De Vinne was a guest of honor. All who were prominent on the occasion have passed on, but their Art and the contributions to the upbuilding of their Art remain. Thus we are members of a noble lineage. Let every one of us do all that is possible to make Printing respected in our day and generation, as so many of our predecessors have done. The festival we write of was opened by the reading of verses written by Charles C. Smith, journeyman printer and proofreader. *Collectanea* finds these verses on a stray leaf, perhaps the only one surviving. In these columns our journeyman printer's rhymes are now made more permanent than the pyramids. The composing-room is a good place for a studious youth to begin a career.

A FESTIVAL GREETING.

Tonight as brethren we are met,
Glad be our thoughts and warm our hearts!
Nor let us 'mid our cheer forget
The father of the "Art of Arts" —
Great Gutenberg, who first awoke
Earth's mightiest power to bless and teach —
And Caxton, whose long labors broke
The fetters of our English speech.

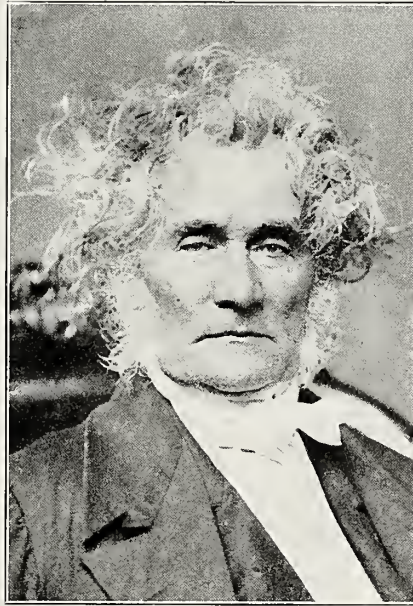
And since the twilight of their age,
How long the bright array of names
Whose teachings on the printed page
Have kindled higher hopes and aims —
Have woke the latent power and worth
Of many a genius, else untaught,
And lighted by the poor man's hearth
The splendors of the lamp of thought.

But greater triumphs yet shall grace
The future annals of the press,
Our useful work produced apace
All households of all lands shall bless.
In that new era, they who read
With ampler honor shall requite
The men whose nimble fingers speed
Through weary day or wearier night.

* * * *

Not Thorough.

All some people care for is appearance.
They are all front door. Open the door,
and you are in the back yard.—*Door-Ways.*



*Peter Force, Printer, at Age of 75.
President New York Typographical Society, Mayor of
Washington, D. C., and America's greatest
Annalist and Collector of Americana.*

"Only a Compositor"—II.

IN the year in which Benjamin Franklin, Printer, died (1790), Peter Force was born on November 20 at Passaic Falls, New Jersey, a village which two years later was incorporated under the name of Paterson. Scant was his schooling, but he learned enough to be taken as an apprentice in the printing-office of William A. Davis in New York city. Whether or not he was a diligent apprentice the reader of Peter Force's record will judge for himself.

At the age of twenty-one, in 1811, he was accepted as a journeyman member of the New York Typographical Society (of which more elsewhere). During the following year he was elected a director of the society, and was chosen president on July 3, 1813, being re-elected in the two years following. Under his leadership the wages of the printers of New York were increased in 1815. Under the new scale compositors received \$9 for a sixty-hour week in book offices and on evening papers, and \$10 a week on morning papers. That was good pay

a hundred years ago, with liberal board and lodging costing but \$2.50 a week, no trolley fares, no movies, and excellent seats in the pit of the theater for 25 cents in front and 15 cents in the rear. The pit occupied the space now called the orchestra.

On December 5, 1815, Peter Force resigned from his office and the society. His employer, Davis, had received the appointment of printer to Congress in Washington. Davis loaded his plant on a sloop and sailed away, taking Peter Force along as foreman. In the outfit there was enough type and four small wooden hand-presses. As soon as he arrived in Washington, Peter Force joined the Columbia Typographical Society. His membership continued until 1826, when, having become an employing printer, he was elected a "free member." The first convention of the National Typographical Society was held in Washington in 1836, when Peter Force was mayor of that city (1836-1840). A committee was appointed to invite Mayor Force to assist in those deliberations, out of which eventually the great I. T. U. came into existence. Mayor Force accepted the honor and was received enthusiastically by the convention. Peter Force at that time had proved that being "only a compositor" was no handicap to success nor to fame, provided the compositor was not handicapped by that intellectual inertia which affects a large number of compositors—the men, we mean, who say they "have no time to read," and are content to pass through life as a lower order of mechanics, a drag rather than a help to printing.

Peter Force was taken into partnership by Davis, and continued the business after Davis withdrew. In 1818 he prepared a report for a committee of Congress, advocating the establishment of a national printing-office. The nation's printing bill in Washington at that time was between \$30,000 and \$40,000. In 1820 Peter Force began the publication of the *National Calendar*, a political and statistical year-book, which he edited and printed himself for sixteen years. In 1823 he was proprietor and editor of the *National Journal*, official newspaper

during the administration of President John Quincy Adams. It continued for seven years. At the age of forty-six he was elected mayor, and held that office until 1840, in which year he was elected first president of the National Institute for the Promotion of Science. Many statesmen had their little day in Washington, but for fully forty years that city's leading citizen was the printer, Peter Force—"broad-minded, large-hearted, truly democratic" and diligent in leisure as well as business hours.

During his mayoralty he edited and published four volumes of "Tracts and Other Papers relating to the Origin, Settlement and Progress of the Colonies in America, from the Discovery of the Country to the year 1776." From 1847 to 1853 he edited, and the United States Government published, his "American Archives," a documentary history of the English colonies in North America from 1765 to 1776. These works involved a great amount of research and earned for Peter Force the distinction of being the greatest of American annalists. In pursuit of historical data Peter Force collected a library of 30,000 pamphlets and 20,000 volumes of Americana. He was the earliest important collector of Americana and remains the greatest. His library was purchased by the Government in 1867 for \$100,000, and now forms an important part of the Library of Congress, and a chief source of data for American historians. Peter Force was also an authority on arctic exploration, publishing his book "Grinnell Land" in 1852, and "A Record of Auroral Phenomena Observed in Higher Northern Latitudes" in 1856.

Peter Force passed away on January 23, 1868. Few printers know anything about him. Had he belonged to another occupation than printing, the members of that occupation would undoubtedly delight to keep his memory green. His shade might say with Milton,

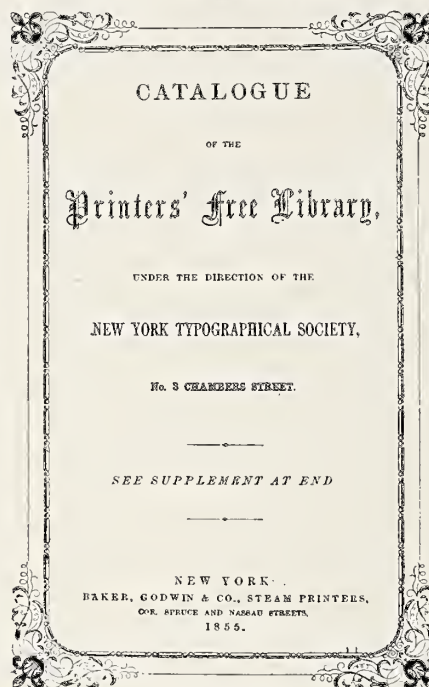
"Not to know me argues yourselves unknown,

The lowest of your throng."

When the printers learn to honor those printers who are great, the public will learn to honor the printers, and not until then. An unread compositor is on a plane with a shoeless shoemaker. Peter Force's memory is honored by the more notable students of American literature. Men of that sort, honoring themselves in the act, caused his name to be chiseled on one of the larger stones which were assembled by gift from all parts of the nation to form the Washington monument. For himself he builded in his books a monument less perishable than the massive and splendid obelisk which honors "the father of his country." In printeries are many latent Forces.

A Great Society of Printers.

THE New York Typographical Society was established by journeyman printers in 1809. For the first nine years it was an employees' society, but in 1819 it took in both employees and employers, and its benevolent and educational activities from 1809 until the Civil War gave to Printing and to printers in New York a prestige not since enjoyed in that city in the same degree. It sur-



A Printers' Library.
Cover of catalogue of New York Typographical Society's Library, which benefited immensely a large number of members who had no difficulty in finding time to read.
Size of original is 4½ by 7½ inches.

vives as a benefit society for the relief of sick and superannuated members. We believe that most of its present members are also in good standing in "Big Six." For nearly fifty years its annual dinners were intellectual events in New York and were reported in full in the newspapers. It had a good library, with at one time more than five thousand books. *Collectanea* reproduces the cover of the catalogue of this printers' library, from a copy that was owned and used by Theodore Low De Vinne at a time when he was a journeyman member. We are sure that he used that library diligently and to the good purpose of advancing himself. The society's library was open to members in the evenings from six until ten o'clock. On payment of \$1 a year, books could be taken home; and apprentices bringing a letter of recommendation from employers were permitted to use and borrow books. The society gave much attention to the apprentices.

The society did not range itself at any time with such associations as those of

tailors, horseshoers or longshoremen, but we find it coöperating in important civic events with the merchant, shipping and professional bodies. It specially welcomed Lafayette, Kossuth, Dickens and Thackeray. At the opening of the Erie Canal the society's procession was the star event. We have a handsomely printed broadside poem written for the occasion and printed and distributed while on the march; in 1830 it repeated this performance in honor of the French Revolution. The odes for both occasions were written by the society's famous secretary, Samuel Woodworth, who was also author of "The Old Oaken Bucket" of fond recollection. We have the broadside of the 1830 event, printed on satin in blue and vermillion, as fresh as when it left the press.

Collectanea can not help believing that the proud spirit and educational and intellectual activities of the New York Typographical Society played a chief part in developing so many notabilities among its members. Besides Woodworth, there were James Harper, who established Harper & Brothers; Peter Force, De Vinne, Thurloose Weed; Ellis Lewis, Chief Justice of the Supreme Court of Pennsylvania; Robert Bonner, of the *New York Ledger*; George P. Morris, of the *New York Mirror*; Charles McDevitt, Dr. Francis; Ely Moore, member of Congress; Horace Greeley, Peter C. Baker; John J. Hallenbeck, founder of Wynkoop, Hallenbeck & Crawford; Edward Gilbert, founder of the *Alta California*, of San Francisco, and many names less familiar.

Yes, 'tis true that whenever and wherever Printing is cultivated as an intellectual pursuit, prestige and profit combine to reward the effort.

Samuel Langhorne Clemens, "Mark Twain," was a compositor and did his share of "tramping." We learn from a letter written in 1853 to his folks, and recently printed in "Mark Twain's Letters," that in that year he was setting types in the printing-house of John A. Gray & Green (now the Burr Printing-House), and spent his evenings in "a free printers' library containing more than four thousand volumes." This was the Printers' Free Library of the New York Typographical Society, and doubtless it had its part in confirming Mark Twain's bent toward literature. Who shall say that some of the books he read there did not have a decisive influence on his career? There were showers of knowledge and inspiration in that library. Who shall say what drops from bounteous showers reached the roots of a plant struggling for growth and gave it the impetus toward full growth and beauty? "Wisdom is the principal thing; therefore get wisdom."



PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Aluminum Etching Again.

"Lithographer," Washington, D. C., writes: "You had a little article in the March INLAND PRINTER about etching aluminum which made quite a hit in the shop. There has always been a dispute here as to the best acid for aluminum. We have a Scotchman here, and you know how 'sot' they are in opinions; well, he always holds to nitric acid being best for an aluminum etch, while I have stuck to muriatic acid, as you recommend. If you want to give your readers the benefit of my experience it is this: nitric acid etches aluminum very slowly; phosphoric acid makes a good etch; muriatic acid is better, but of late I find acetic acid and salt is best of all."

Dried Albumen Instead of White of Egg.

Gerald O. Waters, Montreal, writes a letter of appreciation for the valuable information he gets from THE INLAND PRINTER and in return gives his method of using dried albumen, as follows:

"During the past six months or more, since eggs rose to such a price and were so difficult to obtain, I have found dried albumen to be an excellent substitute. I buy it by the package in a confectioner's shop. Whether it is blood or egg albumen the label does not state. When I first used it I found great trouble in dissolving it perfectly but after much research and experiment settled down to this method. Eighty grains of the dried albumen is dissolved in one ounce of water by using a glass mortar and pestle and then 10 drops of glacial acetic acid is added and stirred in well. The solution is filtered and ammonia added drop by drop until red litmus paper dipped in it just turns blue. This gives me albumen which I find just as good as fresh white of egg for sensitizing metal plates or for albumenizing glass. It does not smell very pleasant and will not keep long except on ice, but I only make up enough for daily use."

Nitric Acid Fumes Fatal.

The death in London of two men from breathing the fumes resulting from breaking a carboy of nitric acid should be a warning to photoengravers everywhere. A similar accident occurred when the writer was in charge of the engraving plant of the *New York Herald*. One of the men carrying a carboy of nitric acid across a wooden floor let it slip, the carboy broke and the acid spread over the floor, causing thick brown fumes to arise. One of the men rushed for a bag of sawdust and poured this on the acid, which only increased the fumes. Ashes were brought and stopped the action of the acid on the wood. But the men who breathed the fumes just escaped death. They were immediately given ammonia to smell and plenty of water containing a few drops of ammonia to drink, and these remedies probably saved their lives. Since that accident, the writer has always purchased nitric acid in seven-pound glass-stoppered bottles and found it just as economical, and also far

more convenient, with the danger to accident minimized. As an absorbent of spilled nitric acid, fine sand, ground pumice stone and cinders should be used, and when the acid is absorbed pour over it an alkali—such as lye, potash, soda or ammonia—to neutralize and render it harmless.

Litho Crayon for Stopping Out in Etching.

"Etcher," Detroit, writes: "I read somewhere about lithographic crayon being superior to asphalt varnish for stopping out parts of a half-tone plate that have been etched enough, and particularly in vignetting. I have tried it but the crayon brushes away at once. I can not get it to stick. Do you know if there is a special crayon or what the trick is to make it hold?"

Answer.—There is no trick about it. Just a combination of a good crayon and common sense does it. Korn's crayons are mostly used. No crayon will take kindly to enamel resist, particularly if cold. You must heat the plate sufficiently to melt the fat in the crayon, but not so hot that it will run down into the dots that you want to etch deeper. Then a brush should not be used on the plate in the etching solution or it will brush away the particles of crayon adhering but loosely to the enamel. Etch in a machine that throws a spray against the plate, or use still etching; that is, put the plate upside down in a still bath of chlorid of iron and you will have no trouble.

Poisoning from Photographic Chemicals.

Louis LeF—, Brooklyn, writes: "I am an old wet-plate photographer, with twenty years' experience. I have had my hands soaked in cyanid of potash and bichromate of potash and ammonia week in and week out, with never any fear of being poisoned. This last winter I took up three-color separation work, using dry plates of course, and have got my hands so poisoned that it hurts me to write this letter. The doctor says it may be caused by the old poisons, for dry-plate photographers everywhere are using the same chemicals without ill effects. One thing I might add and it is that I have been experimenting with every substitute for metol I could find, so I don't know what chemical to blame my trouble on. What do you think is the trouble and is there any remedy for it?"

Answer.—The writer went through precisely your experience. For ten years, while working at photolithography, his hands were stained all the time from working in a saturated solution of bichromate of potash. Cyanid he also used fearlessly. But after a year's experimenting in three-color photography he was badly afflicted with metol poisoning, and though this occurred twenty-three years ago the skin on the ends of his fingers still cracks open in winter, and he has found no cure for it. The reason why a dry-plate developer attacks the skin so readily would seem to be because it is alkaline. The alkali is used to soften the gelatin so as to permit the real developing agent to act. The alkali softens the skin in the

same manner, opens up the pores and allows the poison to penetrate. If you have some weak nitric acid solution handy to wet your hands with after using an alkali developer, you will notice how it rehardens the skin. Ointments for relieving the pain caused by metal poisoning have been mentioned in this department, but the only remedy I find is to wear rubber gloves, or keep the hands coated with a grease when using an alkaline developer, though it must be remembered that an alkali turns grease into soap, which is soluble in water.

Color Standardization.

Mr. Ben S. Nash, in a talk before the New York Club of Printing House Craftsmen, put forth an idea which may bring about sane methods in drawing in colors, in their reproduction and in the printing. Mr. Nash wants a standardization of the artists' work that will diminish the loss between the beautiful color-drawing and the printed reproduction of it. Just twenty-six years ago Mr. William Kurtz, of New York, the pioneer of three-color block-making, foresaw this loss that Mr. Nash complains of and suggested to the writer then that the way to get an absolute reproduction of the artist's color-drawing was for the artist to use on his palette only a red, yellow and blue that matched the red, yellow and blue inks used later for printing. Of course this solved the difficulty, but artists never think of such a thing today. They use greens, blues and reds on their palettes that are found only in artist's colors, but impossible in printing. Their color-drawings are startling in bizarre effects and of course please the customer, and then because they can not be reproduced in facsimile the unfortunate engraver, inkmaker and color-printer is blamed. This is a big and most important question that should be taken up by some organization like the American Institute of Graphic Arts, which comprises just the group of men to handle the subject, and they could do no better work for the graphic arts.

Terms Used by Engravers.

The Photo-Miniature, number 169, is a 46-page dictionary of photographic words and phrases from which the following terms are selected as among those with which all process workers should be familiar: (The words in parenthesis are suggestions by this department.)

CHEMICAL FOCUS.—A lens is said to have "chemical focus" when the image, obtained sharp on the focusing screen, is not sharp on the negative.

CHEMICAL FOG on plates or papers; produced by chemical means, such as too energetic or contaminated developer — not by action of light.

COLLODION.—A solution of nitrocellulose in a mixture of alcohol and ether. Used as a means of holding sensitive salts in suspension for coating (plates) or paper.

COLLOTYPE.—A photomechanical process in which the printing plate is a sheet of glass, or zinc (or any metal), coated with bichromated gelatin, exposed under a negative, washed and prepared for printing by rolling with a greasy ink.

COLOR-SENSITIZER.—A dye or dye solution which renders dry plates sensitive to rays such as yellow, green and red, in addition to the blue to which ordinary, untreated plates are chiefly sensitive.

FOCAL LENGTH.—Distance of a lens from the focusing screen when a very distant subject is sharply rendered. The object should be so distant that the rays of light from it must be parallel when they reach the lens.

INTAGLIO PRINTING.—Any method of printing from an engraved metal plate in which the shadows of the subject are represented by depressions in the plate; e. g., photogravure (steel and copper plate printing).

LINEAR ENLARGEMENT.—The basis of enlargement by line, not by area; e. g., 4 by 5 to 8 by 10 is linear enlargement of 2, though 4 times on an area basis.

PHOTOGRAVURE.—A photomechanical process in which a negative carbon transparency is transferred to a grained copper plate which is then etched in a bath of iron perchloride.

PHOTOMECHANICAL PROCESSES.—Methods of preparing by photographic means surfaces from which impressions of the subject so reproduced can be taken by mechanical means, e. g., half-tone, collotype, photogravure, etc.

PHYSICAL DEVELOPMENT.—The building up of an image on negative or print by the deposition upon it of silver from the developing solution. Development in the wet-collodion process is of this type, which is akin to intensification.

PROCESS.—A term used to embrace the technique of all photomechanical processes.

PYROXYLIN.—Nitrated cotton, made by soaking cotton in a mixture of nitric and sulphuric acid. Base of collodion. Also called nitrocellulose, collodion wool, soluble guncotton.

WET-COLLODION PROCESS.—In this process a glass plate is coated with collodion containing iodid, rendered sensitive with nitrate of silver and exposed while wet.

Brief Replies to a Few Queries.

The member of the Engineers' Corps, U. S. A., who asks for text-books in order to study photomechanical processes for use in the army is reminded that at least 500 practical photo-engravers have either enlisted or been drafted into the army. Why not utilize their special training? An inquiry addressed to Matthew Woll, president of the International Photoengravers' Union, 6111 Bishop street, Chicago, will give you the names and stations of engravers who are now in the army or the navy.

"Lithographer," Buffalo: You can try out a set of color-separation negatives by printing from them on Autotype three-color tissues. There should be no need of superimposing the tissues, as a trained color-artist can judge by the separated colors how near they approach proper color balance.

J. R. Corson, Atlanta: You could use nitrogen lamps to illuminate copy if you used process dry plates but not with wet plates, though we are rapidly approaching the time when incandescent globes can be used with wet plates.

F. X. Kelly, Boston: By "gelatine printing" you of course mean collotype. The length of run on the press depends on how the plate is made and the subject. Twenty thousand might be considered a run on a steam-press on a rough job.

UNIFORMS.

Washington's streets are dotted with uniforms. There is khaki for the army, navy blue for the jack tar, the light blue of the French uniform, the dark green of the Italian, and a lot of others which we don't always identify. Some of the wearers are in Washington for a day, others for a week, and a number have more or less permanent work in the embassies, war missions, and in the branches of the War Department.

A uniform is a magnificent thing because it stands for service. It is the official stamp which the Government places upon those men who are peculiarly devoted to its business. The uniformed man has accepted a solemn trust for his country. It is a trust which he is bound to respect and observe with every beat of his heart.

But service is not confined to the uniform. If it extended no farther than that the war would be already lost. The man in civilian's clothes is expected to do a variety of jobs, from making a war garden to speaking in moving-picture theaters for the Four Minute Men.

Some men have tried to get into uniform and can't. Some are discouraged because they can't. If you have been discouraged on this account, stop complaining and spend the energy in national work instead. Every suit of clothes is a service suit nowadays.

QUOTING FROM A PRICE-LIST.

BY HENRY ALLEN.



FOR the past twenty-five years or more, various price-lists to govern the sale of printing have been placed before the printers of the country. A quarter of a century of struggling produced a number of editions which contained their good points, but when all was said and done there was some fundamental missing which caused a condition of chaos when the matter of prices was debated. Some agreed that, every job of printing being different, it was impossible to standardize. But the real difficulty which stood in the way was the absence of a standard hour-cost. When at the memorable first cost congress of printers, held at Chicago almost a decade ago, this was made possible by the adoption of the Standard Uniform Cost-Finding System, a step toward standardization was made in the march of progress.

The question of what to charge per hour for the various operations which entered into the manufacture of a job had for years throttled the industry whose members are the friends of all who read and write, and whose presses are the life-blood of the civilized world—stop their pulsation and what would happen is too awful to contemplate. The writer has in front of him a large collection of price-lists, almost too numerous to mention. But they are interesting as showing the development along the line of standardization. Who does not remember the activities of the old veteran, David Ramaley, of St. Paul, right up to the time of his death; also of John Campsie, of Milwaukee. The Blue Book of Philadelphia, the compilations of the various printers' boards of trade, as they were called, were all published in the interest of standardization, as well as works by the *Ben Franklin Monthly* and the various Ben Franklin clubs and similar organizations, not to mention the famous "How to Make Money in the Printing Business." Each body of printers, as they began to get organized, thought it was called upon and in duty bound to publish a price-list. The amount of money expended has been enormous, but it has been for a good purpose. One man in New York published a treatise on the prices for bindery work, basing his figures on the cost of stock and adding a certain percentage for labor. At the time he was disseminating his propaganda no one had the courage to combat his arguments, because there was no definite knowledge or data to draw upon.

But with the dawn of a new era, and the birth of the standard hour, things have changed; a different atmosphere has been created. The recognition of the Standard Uniform Cost-Finding System by the Federal Trade Commission, and the memorable endorsement by Chairman E. N. Hurley, opened up a new vista for printerdom. The law of averages governs just as the moving finger writes. There is no argument against averages which has been found effective. The flashes of luck which sometimes are reported in circles where the gambler successfully combats the odds which are a fraction in favor of the bank are isolated compared with the steady turning of the tide in favor of the one with the odds on his side—the banker. The same law which governs this phase of life is the identical law which confronts the printer.

The composite statement issued by the United Typothetæ of America is a marvel in completeness and is accurate in its findings. When over a million dollars' worth of actual productive pay-roll is considered in arriving at some hour-costs, the man who would dispute its accuracy is, in the language of the vaudevillian, a "nut"—the monkey-wrench is wanted. The standardization of the hour-cost has opened up a line of thought for the establishment of a comprehensive price-list. The idea was conceived in the Middle West, and given birth at Salt Lake City through a combination of circumstances which

forced the printers, in self-protection, to procure a price-list which was applicable to their needs and requirements. The Board of Trade practice of reporting jobs had been in operation, but as has always been the case, proved unsatisfactory. The system had failed and the organization had almost reached a point where if conditions got much worse there would be no hope of anything but a disbanding of the club. Then one member, Jay T. Harris, of the Arrow Press, who was chairman of the Executive Committee, suggested the compilation of a price-list covering standard jobs of printing. Some argued it couldn't be done, but with a grim determination to succeed where

Grade No.	Name	Grade No.	Name
11	"B" Writing Parchment "B" Writing R. R. No. 1 Cream Parchment Economy Yellow No. 1 Yellow R. R.	20	Hammermill — Ripple Finish Hanover Industrial — Plain Finish Intermountain Bond Kenilworth Mail Order Bond Old Chelsea Rocky Mountain Bond Royal Mail Tokyo
13	Bank Writing Beat 'Em All Buffalo Parchment Business Express Yellow R. R. Hudson Mimeograph Morrison & Cass Parchment Morrison & Cass R. R. Wakefield	22	Construction High Light Bond Industrial — Linen Finish Western Parchment
15	Arapahoe Arvada Challenge Colored Laid E. S. Colored Writing Lockland Magnolia Colored Laid Montclair Mills Requisition "X" Bond	25	Colorado Bond Columbine Parchment Keith's Half Tone Linene Public Service Silver State
		30	Oriole White Fabric Wild Grass

Illustration No. 1.

others had failed, Secretary Roy T. Porte was instructed to do his best. The result of the efforts of the Salt Lake printers is almost unbelievable—beyond the comprehension of those who are unfamiliar with their labors.

Self-praise is no recommendation; therefore this eulogy of the price-list has been undertaken by one who, skeptical at first as to the compilation of a price-list which could be depended upon, has been won over body and soul because of the ease with which it can be applied to the majority of jobs which can be worked out from its pages without the possibility of an error, or a chance to lose money. This is a wide statement to make but it is unchallengeable. "The proof of the pudding is in the eating," and in Denver the printers have had the proof and are willing to testify that it has saved them hundreds of hours in estimating, and the prices which have been secured by its aid are profitable. "How much?" will naturally be asked.

The figures used in the compilation of the price-list are based on the findings of the composite statement issued by the United Typothetæ of America. However, due consideration has been given in the matter of profit to the possibility of competition in the larger quantities of some of the standard printing requirements, such as letter-heads and envelopes. Altogether, it is safe to say that the profit all through the list will net a printer twenty per cent if he uses it faithfully. This is more than good when the Government's approved profits of ten per cent over all costs are taken into consideration.

It is somewhat difficult to explain without an ocular demonstration what the price-list really looks like or what it comprises. But with the means at my command I will try and

draw a picture which shall have as its basis the fundamentals of simplicity. The sheets are $4\frac{1}{4}$ by $7\frac{1}{2}$ inches in size and are loose-leaved in a three-quarter inch ring leather binder. In Denver the list is known as the "little black book." And, *en passant* I might add, is being fast recognized by buyers as correct. The psychological effect is reported to be so good that the work is left without a customer seeking other prices, as habitually was the case when the estimator laboriously figured out the cost of a job with his pencil on a pad of paper in front of the purchaser. The list now comprises one hundred and fifty pages dealing with twenty-five classes of printing.

Perhaps one of the first questions, and naturally so, the printer will ask is, "How in the name of all that's holy is the paper question dealt with?" This is one of the easiest proposi-

envelopes used. Each grade has a key number. By adding a cipher you have the cost per thousand of your envelopes. No prices are given over 10,000, and it is recommended that when more are required figures should be based on prices quoted by specialty houses or the mills. On all envelopes a reasonable amount of composition is figured, and it is recommended that heavier than average composition be charged extra for. A scale is provided for printing in two colors and printing on both sides. Nothing is left for the salesman to do but quote by the book. No telephoning or running back to the office. The customer realizes the man knows his business. When a printer has been asked in the past for prices on quantities of, say, 500, 1,000, 1,500, and 2,500, it has taken him at least fifteen minutes to figure. With the

FOR NAMES OF PAPER FOR THIS GRADE REFER TO PAPER GRADE SHEET.

Size of Letter-Head and weight of paper		250	500	1m	2m	3m	4m	5m	6m	8m	10m	25m	50m	100m
8½ by 11	16	\$3.00	\$3.50	\$5.00	\$7.50	\$10.00	\$12.50	\$14.75	\$17.00	\$21.25	\$25.50	\$57.25	\$103.00	\$196.50
	20	3.25	3.75	5.50	8.25	11.00	13.75	16.50	19.00	24.00	29.00	65.25	117.50	223.25
	24	3.50	4.00	6.00	9.50	12.75	16.00	19.25	22.25	28.25	34.00	76.50	137.50	261.25
7½ by 8½ or 6 by 9	16	2.75	3.25	4.50	6.50	8.50	10.50	12.25	14.00	17.25	20.50	45.25	81.50	155.00
	20	3.00	3.50	4.75	7.00	9.25	11.50	13.50	15.50	19.25	23.00	51.75	93.00	176.00
	24	3.25	3.75	5.00	7.00	10.00	12.50	14.75	17.00	21.25	25.50	57.25	103.00	196.50
5½ by 8½	16	2.50	3.00	4.25	5.75	7.25	8.75	10.00	11.25	13.75	16.50	37.00	66.50	126.25
	20	2.75	3.25	4.50	6.25	8.00	9.75	11.50	13.00	16.00	19.00	42.75	77.00	146.25
	24	3.00	3.50	4.75	6.75	8.75	10.75	12.75	14.50	18.00	21.50	48.50	87.25	163.75

Illustration No. 2.

tions. The paper has been graded according to the ream price. This is explained by illustration No. 1, which shows a portion of one page.

It will be noted that this deals with flats and bonds only. Other classes have been graded, such as ledgers, blotting and cards, in a similar way, so that the man with the list practically carries with him a price-list of paper as well as a guide for selling.

Letter-Heads and Envelopes.

Prices for letter-heads and envelopes are continually called for and, therefore, I will take up these first. Composition is figured on a basis of three-quarters of an hour exclusive of lock-up. Three weights of paper are dealt with, sixteen, twenty and twenty-four pound basis. The illustration here shown (No. 2) will demonstrate how rapidly one can quote on any quantity up to 100,000. Take the twenty-pound weight, one-color letter-head, run your finger across for 1,000 or 5,000 and you have it instantly; the same with a $7\frac{1}{2}$ by $8\frac{1}{2}$ size.

Now I can anticipate the next inquiry, "How about two-color letter-heads?" This has not been overlooked, and you have the guide shown as Illustration No. 3 for this.

TWO-COLOR LETTER-HEADS.

Add as follows to all prices in this list:

250	500	1m	2m	3m	4m	5m
\$2.00	\$2.00	\$2.25	\$3.00	\$3.75	\$4.50	\$5.25
6m	8m	10m	25m	50m	100m	
\$6.00	\$6.50	\$7.00	\$16.00	\$26.50	\$40.00	

Illustration No. 3.

If there is any doubt as to the efficacy of this list, take your pencil and figure out the paper stock, the composition, the lock-up, the running time, not forgetting make-ready and ink, cutting and packing, and see if the list is not correct. No detail has been omitted. The figures for the larger quantities are based on the work being run in the most economical manner. The quantity of stock is mathematically correct and has been arrived at by the compilation of a table which can not tell an untruth as to the number of sheets required.

The envelope list is a masterpiece. Here, again, the grading has been done in a manner to embrace all kinds and classes of

book, merely run the finger over the pages and the quotation is made. Surely a wonderful change from old conditions.

Loose-Leaf Sheets.

This class of work has been worked out mathematically with thirteen binding edges given. The prices include ruling, printing, punching, creasing and green edging, with both sides alike. So far as the ruling is concerned the price contemplates one ruling of the faints and not over two down rulings. Everything is taken care of. There are tables of deductions if only one side is printed and ruled, or if both sides are ruled the same but not printed, and if only one side is ruled but not printed. Then there are additions for extra ruling and extra composition. All ruled and printed jobs can practically be figured from the list, in a marvelously short space of time by exercising care, and what is more, errors can not be made. Isn't this worth money to the printer whose great bugaboo is, now, mistakes in estimating? Once a wrong quotation is made, how difficult it is to convince a customer that you have erred.

Pamphlets.

This section of the price-list has opened up a line of thought which is astounding to the ordinary student of costs. Off-hand, he will say it can't be done. But it has been. Proceedings, college catalogues, monthly publications, books and

Quantity	Price per Page			Display
	6 pt.	8 pt.	10 pt.	
100	\$ 3.75	\$ 2.50	\$ 2.00	\$ 3.25
250	4.00	2.75	2.25	3.50
500	4.25	3.00	2.50	3.75
1m	4.75	3.50	3.00	4.25
2m	5.75	4.50	4.00	5.25
3m	6.75	5.50	5.00	6.25
4m	7.75	6.50	6.00	7.25
5m	8.50	7.25	6.75	8.00
6m	9.25	8.00	7.50	8.75
8m	10.75	9.50	9.00	10.25
10m	12.00	10.75	10.25	11.50

Illustration No. 4.

pamphlets in paper bindings with and without paper covers are included. The rules governing the jobs figured in this list are not difficult to follow. Stock is given in two grades, No. 1 being S. & S. C., 25 by 38, 60-pound, with a cover,

20 by 25, 65-pound, costing not over 18 cents; while No. 2 takes in enamel, 25 by 38, 80-pound, and a cover of 20 by 25, 80-pound, not over 25 cents per pound. The composition is in four classes, six, eight and ten point, as well as display matter. Take the 6 by 9 size of booklet, grade I, with type

hinged covers and reinforced backs, items which are sometimes overlooked by estimators. To emphasize the importance of this list, and that nothing, apparently, has been overlooked, it is well to mention that inserts are included, extra stitching for a larger number of pages than sixty-four is provided

BILL-HEADS—STOCK-RULED.

Stock Grade	Weight of Stock	250	500	1m	2m	3m	4m	5m	6m	8m	10m	15m	25m
6s—Size 8½ by 4½—Padded													
15	4½	\$2.50	\$3.00	\$4.00	\$ 5.75	\$ 7.50	\$ 9.25	\$11.00	\$12.50	\$15.50	\$18.50	\$25.75	\$42.50
17	4½	2.75	3.25	4.25	6.25	8.25	10.25	12.00	13.75	17.25	19.75	27.50	44.50
20	4½	2.75	3.25	4.50	6.75	8.75	10.75	12.75	14.50	18.00	21.50	30.00	48.50
22	4½	3.00	3.50	4.75	7.00	9.25	11.50	13.50	15.50	19.25	22.75	32.00	51.75
4s—Size 8½ by 7—Padded													
15	7	3.00	3.50	4.75	7.25	9.50	11.75	14.00	16.00	19.75	23.25	32.50	54.50
17	7	3.25	3.75	5.00	7.75	10.25	12.75	15.00	17.25	21.50	25.75	36.00	58.00
20	7	3.50	4.00	5.25	8.00	10.75	13.50	16.00	18.50	23.25	28.00	39.25	63.00
22	7	3.75	4.25	5.50	8.50	11.50	14.50	17.25	20.00	25.25	30.50	42.75	68.50
3s—Size 8½ by 9½—Padded													
15	9½	3.50	4.25	5.50	8.75	11.75	14.75	17.50	20.25	25.75	31.00	43.50	69.75
17	9½	3.75	4.50	6.00	9.25	12.50	15.75	18.75	21.75	27.75	33.50	46.75	75.25
20	9½	4.00	4.75	6.50	10.25	13.75	17.25	21.00	24.25	30.75	37.25	52.25	84.00
22	9½	4.25	5.25	6.75	11.00	15.00	19.00	23.00	26.75	34.25	41.50	58.25	93.50
2s—Size 8½ by 14—Padded													
15	14	3.75	4.50	6.75	10.50	14.25	18.00	21.50	26.00	32.50	39.00	53.75	87.00
17	14	4.00	4.75	7.00	11.25	15.50	19.50	23.50	27.50	35.00	42.50	59.50	95.75
20	14	4.50	5.50	7.50	12.25	17.00	21.50	26.00	30.50	39.00	48.00	67.25	108.00
22	14	5.00	6.00	7.75	13.00	18.00	22.75	27.50	32.25	41.75	51.00	71.50	114.75
2 Colors add		1.75	2.00	2.25	3.00	3.75	4.50	5.25	6.00	6.50	7.00	10.25	16.00

Illustration No. 6.

BY-LAWS AND CONSTITUTIONS.
Page 3½ x 6 inches; 13 x 30 ems type-matter.

No. Pages	50	100	150	200	250	300	400	500	600	700	800	1,000
6 pages and cover.....	\$ 8.50	\$ 9.00	\$ 9.50	\$10.00	\$10.50	\$11.00	\$11.75	\$12.50	\$13.00	\$13.50	\$14.00	\$14.50
7 " " ".....	9.00	9.50	10.00	10.50	11.00	11.50	12.25	13.00	13.50	14.00	14.50	15.25
8 " " ".....	9.50	10.00	10.50	11.00	11.50	12.00	12.75	13.50	14.00	14.50	15.00	16.00
9 " " ".....	10.75	11.25	11.75	12.50	13.00	13.50	14.75	15.00	15.75	16.25	17.25	18.50
10 " " ".....	12.00	12.50	13.00	13.50	14.00	14.50	15.50	16.50	17.50	18.25	19.00	20.25
11 " " ".....	13.00	13.50	14.00	14.50	15.00	15.50	16.50	17.50	18.50	19.50	20.25	21.50
12 " " ".....	13.50	14.00	14.50	15.00	15.50	16.00	17.00	18.00	19.00	20.00	20.75	22.25
13 " " ".....	14.50	15.25	16.00	16.75	17.50	18.25	19.50	20.75	22.00	23.00	24.00	25.50
14 " " ".....	15.75	16.50	17.25	18.00	18.75	19.50	20.75	22.00	23.25	24.50	25.50	27.00
15 " " ".....	16.75	17.50	18.25	19.00	19.75	20.50	21.75	23.00	24.25	25.50	26.50	28.00
16 " " ".....	17.25	18.00	18.75	19.50	20.25	21.00	22.25	23.50	24.75	26.00	27.00	28.75
18 " " ".....	18.25	19.25	20.25	21.25	22.25	23.25	25.00	26.50	28.00	29.50	31.00	33.75
20 " " ".....	19.50	20.50	21.50	22.50	23.50	24.50	26.50	28.50	30.50	32.25	34.00	37.25
22 " " ".....	23.50	24.50	25.50	26.50	27.50	28.50	30.50	32.50	34.25	36.00	37.75	40.50
24 " " ".....	25.00	26.00	27.00	28.00	29.00	30.00	32.00	34.00	35.75	37.50	39.00	41.50
28 " " ".....	28.75	30.00	31.25	32.50	33.75	35.00	37.00	39.00	41.00	43.00	45.00	47.50
32 " " ".....	30.75	32.00	33.25	34.50	35.75	37.00	39.00	41.00	43.00	45.00	47.00	49.75
36 " " ".....	35.25	37.00	38.50	40.00	41.50	43.00	45.50	48.00	50.25	52.50	54.50	57.00
40 " " ".....	38.25	40.00	41.50	43.00	44.50	46.50	48.75	51.50	54.00	56.50	59.00	62.00
48 " " ".....	46.25	48.00	49.75	51.50	53.25	54.75	57.25	60.00	63.00	66.00	68.50	72.00
56 " " ".....	54.00	56.00	58.00	60.00	62.00	64.00	67.50	71.00	74.50	78.00	81.00	84.00
64 " " ".....	60.00	62.00	64.25	66.50	68.75	71.00	75.00	79.00	83.00	87.00	91.00	96.00

Illustration No. 7.

matter 25 by 42 ems, the price per page is based on the table shown as Illustration No. 4.

Again the question is heard, "How about tabular matter?" This has been carefully thought out. The estimator is admonished: "Charge price and one-half and double price on type matter only according to I. T. U. standards of measurements." Again, the point crops up: "What do you do with cuts?" "Charge extra where half-tone cuts run more than one to every four pages. No extra charge for line cuts." "Blank pages?" I hear queried. The following rule is laid down:

BLANK PAGES.—Charge for blank pages in all cases, but deduct for type-matter as follows on all quantities:

	6 pt.	8 pt.	10 pt.	Display
6 by 9.....	\$2.50	\$1.50	\$1.00	\$2.00
5¼ by 8¼.....	2.25	1.25	.75	1.75
4 by 9.....	1.75	1.00	.75	1.50
5 by 7.....	1.75	1.00	.75	1.25
4¾ by 5¾.....	1.50	1.00	.75	1.25
3½ by 6.....	1.00	.50	.50	.75

Illustration No. 5.

The prices given govern books of sixteen pages and over. There is provision for two colors on the cover and extras for

for, and machine-sewed books are also priced; so really no phase of the binding of a book that can stump the salesman has been omitted.

Stock-Ruled Stationery.

This is another important department that has been well taken care of. The same thoroughness here is depicted. The prices are for stock-ruled forms, and here the composition is figured on a basis of ordinary work only. It is reckoned to pad in one hundred sheets only, and provision is made for a deduction when assorted sizes of bill, letter or memo heads are ordered at the same time. Here the grading of the papers in their various weights is taken care of, and mathematically it is correct. Quantities up to 25,000 are given. An illustration will not be out of place (No. 6).

The bottom line will show that the two-color inquiry has not been overlooked. Indeed, throughout the work it will be found that the master mind of a printer tried by the fire of experience is displayed.

Constitutions and By-Laws.

With the same thoroughness as is displayed in other sections, the above class of work is dealt with. What printer is not called upon by lodges, benefit societies and various other organizations to figure on this class of printing? It is so well known. The size of the page is $3\frac{1}{4}$ by 6; the stock is generally standard 20 by 25, 40-pound, for the cover and 25 by 38, 60-pound, for the inside. May I give another illustration which will tend to prove the thoroughness of this section (No. 7)?

No quantities over one thousand are given; no deductions are made for blank pages, and if an extra color is wanted, well, there is an extra charge. Selah! You can't go wrong.

Space forbids dealing with each of the other twenty or more standardizations which are given. But, running throughout the publication is the golden thread of correctness and efficiency. Everyone who sees the publication, if a skeptic at first, must become enthused as its possibilities unfold themselves. The fundamentals are correct, thoroughness is stamped on each branch dealt with, and if I were a prophet I would say that, as time goes by, this work is destined to become recognized by all printers as one of the greatest helps in their profession. The cry goes out, "We are handicapped by the want of standardization." The problem has been solved. As the philosopher of old cried out "Eureka!" when he came across what he was seeking, so the printers of Denver exclaim with earnestness and sincerity they have found a price-list which is putting real money into their pockets. Its operation is being proved; their customers recognize its fairness. Some, as is the case in all lines of endeavor, scoff at it being possible to standardize printing prices, but the fact remains without disputation that those who recognize its usefulness and correctness are not on the C. O. D. list of the paper houses.

MIXING COLORS.

By Gordon Colt, in "The American Pressman."

In mixing colors there is a gradual decline toward darkness because each component of the mixture absorbs some light. Consequently the more colors in a mixture the more light will be absorbed. So for brightest mixtures use fewest possible colors. Printing-inks are mostly dye colors, and some of these dyes can not be matched by mixing inks, as, for instance, green lake.

There is but one opaque red pigment, genuine quicksilver vermilion. Any red ink that looks weak will be improved by adding vermilion, which gives covering quality and opacity.

There are no opaque blues. To make a blue cover better, add cover white to it.

The brightest reds are mixtures of genuine vermilion and the dye color geranium lake. There are many shades of red, but all can be matched with a limited range of inks as follows: Vermilion, geranium lake, Persian orange, scarlet lake, white.

All blues can be matched from the following stock: Bronze blue, Prussian or milori blue, ultramarine, iridescent blue and white.

A complete stock of yellow inks with which any sort of yellow can be mixed would include: Indian yellow lake (four-color transparent yellow), primrose, lemon, medium, golden and red chrome yellows and white.

Only one green ink need be stocked — green lake. With it and the white, yellow, blue and red inks named, all greens may be mixed.

Any brown may be matched by adding black ink to vermilion or red chrome yellow and toning as desired with one of the inks named above.

In matching a color, the first thing is to know exactly what you must match, which is not easily seen when the color in

question is surrounded by others in a multicolor print. It is a help to view the color through a small hole cut in a sheet of black or gray cover-paper.

In mixing colors to match, start with a base of the lightest color in mixture, very often white. Use a very little of it to start and add still less of other colors until match is secured, carefully noting proportion of component colors. Mix in a good light and be sure everything is clean.

It will be found each color has its own peculiar quality, shared with no other. Once these characteristics of the principal colors are firmly fixed in the mind, color mixing and matching will be found much easier.

Black stands for darkness and darkens all colors in mixing. There is a difference, though, between darkening a color and deepening it. Black deepens no color, but darkens all. The effect, in many cases, is displeasing, and we have come to say that black muddies a color. To deepen a color we must add its complementary color. To deepen red add blue-green, to deepen yellow add purple, to deepen blue add burnt sienna. White pales all colors but does not lighten or brighten any.

Yellow is the brightening color. It adds light to all colors and mixtures.

Red is the color of warmth and glow and warms all mixtures.

Blue is the color of coldness and cools all mixtures.

To illustrate the coldness of blue and the warmth of red take a medium purple, inclining neither to blue nor red. Add enough red to make it a decidedly reddish purple, and you note the warming effect of red. Next add enough blue to make it a decidedly bluish purple and you can feel the temperature drop, as it were.

Or add red to white and you begin to think of warmth and heat, whereas if you add blue to white you begin to think of snow and cold.

To illustrate the difference between red and yellow, mix a buff, add red moderately and the buff is warmed into salmon. Add yellow and the salmon becomes much brighter. Red is a retiring color, but yellow is an advancing color. Red gives warmth and attracts the eye, but yellow not only attracts but seems to jump from the paper at you.

When matching a color, if you will lay your trial match beside sample and note the difference in brightness, you will know whether you have too much or too little yellow. Does your trial seem warmer than sample, or has it the glow peculiar to gold in excess? Then you have too much red. Does your trial seem too cold? You have too much blue. And so on.

Another point to be noted is the thickness of ink film. You may mix a batch of ink on the slab which seems to match a printed sample, but when you put your trial on the press and use a thin film of it, it may be too light. To avoid this vexation, which means one or more wash-ups, take a brayer roller and distribute a bit of the ink you have mixed, then roll a thin film, as in printing, on a sample of paper to be used, with the brayer roller.

Some inks after drying appear quite different than when wet, so it is a safeguard to dry an impression with artificial heat or sunlight when in doubt.

A good way to study colors is to tint each principal color with increasing additions of white. Start with, say, five parts of white to one of red, then double the white, triple it, etc. Add white to each of the principal reds, blues and yellows. This reveals the cast of a color in a surprising manner. It shows whether a red is of orange or bluish cast, whether a blue is of purplish or greenish cast, whether a yellow is of greenish or orange cast. There is no absolutely pure color, each inclining or having a cast toward some other color. When we have learned the cast of a color we can use it more effectively in mixtures. Once having noted the greenish cast of lemon yellow we would know better than to use it in mixing cream tints, always mixed from medium chrome yellow.



MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results.

Wear on Combination of Matrix Is Slight.

A Nebraska operator submits several small-letter matrices, stating that they cause trouble in the distributor-box and during distribution. He asks if the wear on the teeth is not the cause of his trouble and asks for a remedy.

Answer.—The wear on the combinations is not sufficient to cause trouble in distributing. We note, however, from characteristic marks, that the box-bar point has been extended too far and causes the matrices to lift with difficulty. The mark down through the center of the matrix groove shows that there is a slight interference during the lifting operation. Remove the distributor-box and place a thin matrix against the faces of the top rails. Move the lift up and observe if the matrix rises freely. If it appears to bind on the box-bar point, remove a trifle of the point with a fine file and repeat the test. Straighten the bar-point so that the groove of the matrix clears the point equally on both sides. As the mark shows at present, the bar-point is not exactly in the center of the groove.

Damaged Lower Ears Cause Misalignment.

A ten-point small "e" is submitted, together with proofs taken from slugs cast both from the normal and the auxiliary position of all the characters in the "e" channel. The proofs show all letters in proper alignment. Another proof of matter set, in which the character "e" appears to be out of alignment in the normal position, is also submitted. The question is asked: "Why does the 'e' appear out of alignment in the reading-matter and not in the proofs of slugs cast from all 'e's' from the channel?" A further examination was made of the proof and the following is noted: All the "e's" out of alignment are next to spacebands; no "e" appears out of alignment in words, except those adjoining a spaceband. This suggested that the upper part of both the back and front lower lugs of an "e" must be bruised; therefore a request was made to have all "e's" sent for examination. It was found that one "e" had its ears damaged as indicated. On removing the character, no further misalignment was observed in subsequent proofs of matter set.

Distributor Stops Due to Damaged Matrix.

A matrix accompanies a letter which states that numerous distributor stops were bothering the operator. The offending matrix was enclosed for examination. Apparently the operator did not examine it closely, as it was damaged outside of the machine. The matrix shows that the pounding on its upper ear caused it to be swaged both in and out beyond normal limits. The outward measurement of the matrix is approximately .755 inch, while the teeth show on a matrix-tooth gage to have two points inward spread beyond normal. This accounts for the trouble you were having with this matrix. In straightening matrices, tap them lightly on the

ears or body. Aim to avoid a blow in the locality of the combination teeth and walls, as an inward spread of the teeth will invariably cause trouble in distribution, and a bruise on the wall will produce hair-lines. If you go over the matrices carefully and weed out those that show defects, it is possible that you will totally eliminate distributor stops. If you have bent matrices and must straighten them, lay them on the smooth side of a slug placed in a solid position. Tapping lightly with a hammer will not swage the matrix nor do any further damage unless the teeth or walls are hit.

Much Metal Wasted by Too Frequent Skimming.

A Wisconsin operator writes to the effect that in a shop where he recently took a position as machinist-operator and all-around man, he found a pile of dross which had been skimmed from the metal-pot and deposited on the floor near the machine. Owing to its unsightliness and the danger from lead-dust, he secured permission to remove it to where the melting-pot was located. During a dull spell he melted down the dross, using considerable mutton tallow. About three hundred pounds of clean metal was salvaged from the dross pile, and there was also considerable black powder which he did not weigh.

It is important that operators do not skim bright metal from the pot. Once a week, place a small quantity of oil or tallow in the pot, and stir it vigorously until all oil is burned from the surface of the metal. It will be found that the dirt and bright metal separate, leaving little actual metal in the black dust, which may then be removed. This dust is of a poisonous nature, being mainly oxid mixed with free carbon. Place it in a tight-jointed receptacle, to be shipped later to a metal house.

Increasing Depth of Cross-Vents Corrects Evil.

A North Dakota operator writes: "After deepening vents in the mouthpiece, as you advised in your last letter, I merely wished to give it a good tryout before letting you know the result. I have no more trouble with sunken letters. I must have cut the cross-vents too deep, though, as there is usually about as much metal on the floor after setting a galley of type as there is in the galley; however, that is an improvement over sunken letters on every other slug, and I presume I can remedy the unusually large sprue by filing down the mouthpiece."

Answer.—We suggest that, instead of filing down the mouthpiece, you use a center-punch and drive a dot in each side of every deep cross-vent. This will close the aperture a trifle and possibly prevent the metal escaping so freely, but yet allow the air to escape from the mold cell.

A further letter from our correspondent reads: "I followed your instructions as to using a prick-punch on mouthpiece cross-vents and it served to eliminate the unusually large sprue, but a new difficulty has arisen upon which you can

probably throw some light. I seem to get a lot of drippings from the mouthpiece. They drop on the inside of the mold wheel and thence to the floor, and after a few hours' work, the floor is literally covered and a big accumulation of metal in the form of a compact mass can be found on the top of the mold-disk stud. I can not account for this unless there is an imperfect lock-up between the pot mouthpiece and the mold, as I am confident the mouthpiece does not leak."

Answer.—It is quite possible that our correspondent should make a test of the lock-up between pot mouth and mold. This test doubtless will reveal a slight inaccuracy of lock-up which he may be able to correct either by adjusting the screws in the pot legs or by dressing up the mouthpiece.

Matrices Vibrate After Leaving Distributor-Box.

A New York State operator writes: "(1) After changing liners, in some instances when a line enters the first elevator and the mold disk starts on its first quarter turn, the mold disk will turn too far. The first elevator is held up about two inches from the jaws, and if I do not throw in the lever in time I get a bad squirt. Is the mold-turning shaft brake at fault? I am careful to see that the pinion seats firmly and that the ejector-blade enters the mold. (2) The matrices will occasionally jerk and swing violently while traveling on the distributor-bar. This is especially noticeable over the first four or five channels. The lower-case "i" of eight-point Century seems to be the only matrix that clogs in the entrance. An inspection of this shows that the back upper ear is bent out of alignment. The matrices seem to hesitate when leaving the distributor-box; that is, the lower end will hesitate, and then jerk into position after the screws have carried the top forward. The back entrance partitions seem to be in place and at the proper height."

Answer.—(1) Evidently the vise automatic is out of adjustment. Test it by placing a thin space on the vise-cap so that the back screw of the first elevator will strike on it. If this thin space does not cause the machine to stop, it shows that the vise automatic device is inoperative. Observe if the dog and the stop-rod are free from metal and have complete movements when operated by hand. To readjust properly, remove the thin space and turn up on the vise automatic adjusting-screw, pull the lever and the cams should stop when the first elevator descends. When the cams have stopped, hold the elevator down firmly and, while doing so, turn down slowly on the adjustment; just as soon as the pawl in the stop-rod clears the dog, the cams start. Stop turning the screw, and when the cams reach normal, tighten the lock-nut. To verify, test again with thin space. The mold-turning brake evidently is not at fault if the elevator failed to descend full distance. Aim to find out why the first elevator did not descend the full distance. (2) The cause of the matrices clicking when leaving the distributor-box is doubtless due to the deflection of the front upper rail of the distributor-box. This condition of the rail is due to the removal of the box without the screw being turned in full distance. You may remove the box and place a matrix on the two upper rails. Note if the body of the matrix binds between the rails; if so, spring the front upper rail slightly away from the back one. Be certain that you turn the screw in full distance before attempting to remove the distributor-box. The clogging of matrices in the magazine after leaving the channel entrance guides, as in the case you mention, is doubtless due to the "i" matrix receiving a bend or bruise before it reached the channel, as there is little or no chance of its being damaged in the position you mention. Observe if it is the back lower ear. This part of the matrix is damaged on thin characters like "i" and "l" matrices owing to the position they often occupy in the beginning of a line. The matrix ear strikes the rib on the back rail of the line-delivery channel

owing to being slightly elevated when the line moves to the left in the assembling-elevator. This is probably caused by sending the line up with undue force, causing the matrices to jar upwards, the end matrix on the left side receiving the blow against its ear, turning it slightly toward the right. As this kind of a bruise on a matrix ear is plainly discernible, and as such a bend can not be produced by the distributor-screw, it is easy to identify the cause. As a remedy, avoid sending the assembling-elevator upward with undue force, and if the delivery channel aligning-piece is worn, replace it with a new one. This piece is pivoted to the right end of the front rail of the delivery channel. Occasionally it will be found that the screw which holds the small finger attached to the left end of the assembling-elevator duplex rail has worked loose. This finger, if working properly, will elevate the pivoted aligning-piece referred to above, and permit the matrices in auxiliary position to pass freely from the elevator to the delivery channel. However, if the finger is loose and does not lift the aligning-piece, it will cause the matrices in the auxiliary to be changed to normal position as they pass the point between the elevator and the line-delivery channel, and also will permit the back lower ears to catch and become bent. Aim to have the parts referred to in working condition.

Automatic Slug-Adjuster.

A patent has recently been granted to Charles C. Randall, of Olean, New York, on a slug-adjuster which will change position automatically to correspond to different lengths of slugs. It is to be used in combination with a galley placed in the usual position outside the first-elevator slide. The device is in use in the office of the *Olean Times*, where Mr. Randall is employed, and is said to give satisfaction.



How a Printing Firm Honors Its Men in the National Service.

Reproduction of "Roll of Honor" tendered former employees by the Pioneer Bindery and Printing Company, Tacoma, Washington, at Christmas time, along with suitable gifts.

The STORE FOR MEN

*Its
Working Principles
and
Merchandising Policies*
1918

Chicago:
MARSHALL FIELD
& COMPANY

Copyright, 1918, Marshall Field & Company, Chicago

The Store for Men



KNOWLEDGE IS POWER! Here is the true secret of the supremacy of The Store for Men. Upon this principle we have built up the foremost business of its kind in existence. To know the utmost detail of what constitutes perfection, to know the very last word of every high authority on every subject that can possibly affect the production of quality merchandise, and to know how to embody this knowledge in the merchandise itself—this is the imperative policy which governs the aims and actions of every one of the forty specialists who comprise the executive staff of The Store for Men.

Dealing as we do with business and professional men—with a clientele which includes the acknowledged leaders in every field of business and professional activity—we appreciate the propriety of being perfectly frank. In this book we shall talk as man to man. Happily there is no detail of the business which we have any desire to cover up. Quite naturally we protect business secrets—they are among our most valuable assets. But our working principles and merchandising policies—the things we talk over

QUALITY & VALUE



APPRECIATION of Quality is one of the surest evidences of the developed individual. Merely "good enough" is no longer good enough for the man who is growing in his ability to take a man's place in the real world of constructive effort. The watchword of every man who is getting ahead in business or in his profession is: "To do some things better than they were ever done before." This spirit dominates the merchandising policy of The Store for Men. The merchandise produced under this policy reflects this spirit to the fullest possible degree. Knowledge of what constitutes quality—in material, treatment, form; the determination and ability to embody that knowledge in the merchandise—these are the essentials in the production of quality merchandise. Value can be judged only in relation to quality. We never skimp merchandise to fit a price, but build it to express a quality that corresponds to a human need. The price is determined by the cost of production plus a fair profit—large enough to reward worthy effort, small enough to win an ever increasing patronage.

"The MARSHALL FIELD & COMPANY IDEA"



TO do the right thing, at the right time, in the right way; to do some things better than they were ever done before; to eliminate errors; to know both sides of the question; to be courteous; to be an example; to work for love of the work; to anticipate requirements; to develop resources; to recognize no impediments; to master circumstances; to act from reason rather than rule; to be satisfied with nothing short of perfection.

Title-page, first text page, another inside page and final page of the handsome book
designed by Bertsch & Cooper for Marshall Field & Co., Chicago.

The STORE for MEN



X

SPECIALTY CLOTHES

WHEN a man drives his car in the cold or the rain or the dust he requires specially constructed garments.

When he plays golf, or rides horseback, or hunts, or fishes, or takes an Arctic trip, explores the tropics, or sails above the clouds in his aeroplane, he needs clothing suited to the purpose.

Every such need can be supplied from the open stocks in The Store for Men.

The extent to which we have developed our lines of Specialty Clothing is truly remarkable.

We do not know of another establishment anywhere in the world so thoroughly equipped with such clothing.

The individual's demand for clothing of this character often develops very suddenly.

At the last minute before going on the hunting or fishing trip the program is really

agreed upon—then he knows what he wants in the way of special clothing, and not until then. Time becomes an essential factor in the whole plan.

Here enters the superior service of The Store for Men—every garment that can possibly be required, in a full assortment of styles and sizes, ready for immediate selection.

Every possible demand in a score of such lines finds us fully prepared to meet the needs of the most exacting sportsman.

**MARSHALL FIELD
& COMPANY**

The STORE for MEN



XIII

FURNISHINGS

EVERY man who is particular about the quality of those intimate belongings that express his personal taste—and we believe that includes most of the men who read this advertisement—knows that a certain substantial satisfaction goes with the possession of an article that is known to be the best of its class, whether the fact is apparent to the casual observer or not.

The sincere man detests sham and pretense.

He insists that a thing must be exactly what it purports to be.

It may be of an inexpensive grade, if need be, but it must be a worthy representative of that grade, and not a weak type of a higher grade.

A full recognition of this spirit dominates the merchandising policy of our sections devoted to men's furnishings and dress accessories.

Whether a cravat is sold for one dollar or six dollars it represents the best of its class.

The materials are the best that are produced in that particular fabric, the patterns represent the best standards of good taste, the manufacturing specifications represent the best that cumulative experience can suggest.

The satisfaction afforded by such a policy gives us in all these lines an unapproached volume of desirable business.

**MARSHALL FIELD
& COMPANY**

Two of a Notable Series of Advertisements.

For its dignity, class and general effectiveness the advertising of Marshall Field & Co., which has appeared in the Chicago papers during recent months, has deservedly won high praise in all quarters. Russel Brown, advertising manager of the great Field establishment, spares neither expense nor effort to make the advertising of the store representative of the character of the institution. The advertisements, which appeared in the papers simultaneously with the distribution of the book illustrated on the two preceding pages, were also designed for Mr. Brown by Bertsch & Cooper.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat, not rolled.

MORRIS REISS PRESS, New York City.—Your circular, "No Exhibitions," is quite satisfactorily arranged and displayed, being altogether pleasing.

ESKEW JOB PRINT, Portsmouth, Ohio.—The Liberty Loan blotter is especially satisfactory, and we have no suggestions to offer which would result in improvement.

THE IVY PRESS, Portland, Oregon.—The Easter blotter is pleasing, indeed, and we wish it were possible to show a satisfactory reproduction of it in these columns.

W. IRVIN BRENNAN, Boston, Massachusetts.—The folder, "Some Gingham Gowns," is excellent in every way and was deserving of the success in creating business that it brought about.

AMERICAN PRINTING COMPANY, Manistee, Michigan.—The catalogue for the Manistee Iron Works is exceptionally effective, and we commend you on the general excellence of the workmanship thereon.

SIMON TRUST, Pittsburgh, Pennsylvania.—The label and acknowledgment printed by you for The American Type Founders Company are very acceptable, and we have no suggestions to make which would improve them.

JACK SASLAVSKY, Pawhuska, Oklahoma.—You did remarkably well to arrange the little boost for Liberty bonds in the shape of a bell, as set on the linotype machine. The contour is quite regular, even down to the clapper.

H. D. WILSON, Phoenix, Arizona.—Your letter-head is not only novel and distinctive in appearance but it is also quite pleasing, and is deserving of much praise. The color selected for printing the solid panel is in perfect harmony with the color of stock used.

HAYWOOD HUNT, San Francisco, California.—We commend you on the general excellence of the work you are doing in the plant of The ten Bosch Company. No better typographic printing is being done in any plant today, although we consider your too general use of capitals a faulty feature.

D. BEAUCHAMP, Montreal, Quebec.—"Satan's Abdication in Favor of the Kaiser," designed, illustrated and engrossed by you, represents excellent handling of the pen, and is quite a novelty both as to treatment and copy. We consider that the drawing was reduced too much, however, as the lettering is difficult to read in the small size it was printed.

ARTHUR C. GRUVER, Pittsburgh, Pennsylvania.—The advertisements for the Peoples Savings & Trust Company are distinctive in appearance, readable and effectively displayed—all of which qualities, combined with good copy, ought to prove productive of much business for the bank. Considering the small space, you did exceptionally well on the series of advertisements for the Potter Title & Trust Company. We doubt if the matter could have been more effectively displayed in any other way in the small one-inch, two-column space.

JAMES BURNHAM and Robert Andrews, son of E. C. Andrews of Philip Ruxton, Incorporated, have issued the first number of *Kenilworth Community Komment*, a youthful news and literary journal of four pages, 5 by 6½ inches in size. The boys, who are in the neighborhood of fourteen years old, print the little paper themselves, and, frankly, we wish all the printing we see were of equal quality. The matter contained therein is "spicy," too.

ONE of the handsomest booklets we have seen for some time has been received recently from The Bank of America, New York city. The inside pages, printed in a deep brown, almost black, and a soft red-orange on dull coated India tint stock, are a delight to the eye. The booklet

is illustrated with half-tones from line-drawings done in an old-time style, being especially interesting for that reason, as well as for their excellence from the standpoint of art.

EDW. M. ZELLNER, Mankato, Minnesota.—The menu and card for The Dane-T Lunchette are pleasing, especially as regards harmony between ink and paper. We can not see how a harp ornament can possibly be appropriate on the menu of an eating-place, but, aside from that inappropriateness, its use is pleasing. The letter-head for the Mankato Candy Kitchen is simply and effectively designed, the only fault we have to find being with the inharmonious italic letter used for the address line.

OSWEGO MACHINE WORKS, Oswego, New York.—The blotter on which you show a bird's-eye view of your enlarged plant is satisfactory, although we do not exactly like the handling of the lines at the left of the illustration, mainly because of the effect of scattering and irregularity. It might be that arranging the words in sets of three—the first flush to the left, the second in the center and the third flush to the right, then starting over again with the fourth flush to the left, etc.—would effect an improvement.

ARTHUR J. MANSFIELD, Boston, Massachusetts.—The admission ticket for the Hathaway Prize Drill, printed in blue and blue tint, is pleasing. The only fault we find with it is concerning the spaces between words in the line set in italics, which spacing is entirely too wide. The ticket for the Annual Officers' Party is not so good, the use of condensed type on the oblong card violating shape harmony to a degree that is very displeasing. Such extra-condensed letters as used on this card should not be letter-spaced.

THEODORE T. MOORE, Fowler, Indiana.—The small circular, "Home Beautifying Suggestions," would be better if the green had been stronger, for as printed the green is too weak in tone as compared to the red used for the display lines. The small matter is also somewhat crowded and this could have been corrected by running the borders at top and bottom closer to the edges of the sheet. The special automobile page from *The North Shore Weekly* is satisfactory, but would be more pleasing if fewer styles of display type were used.

LAWRENCE A. WESTON, Detroit, Minnesota.—The card, "In Memoriam," would be much better had the flag been worked in with the border at the top in such a way that the type-mass and illustration could have been placed above the center. In the exact center from top to bottom, balance is not good, and the monotony of position makes the appearance uninteresting. Borders of heavy rule used to denote mourning place a difficult task before the printer who must piece his rules, for the joints that do not "come up" are emphasized in heavy-faced rules.

B. B. O'NEALE, Evansville, Indiana.—Students of the printing classes of the Evansville High School are to be congratulated on the quality of work they do, as it compares favorably with

Art Typographica

Designed and arranged by
FREDERIC W. GOUDY

is to be an occasional
publication of interest
to all who love good
printing. It is not a
technical trade journal
nor is it a house organ.

Send for a folder describing
this publication



THE MARCHBANKS PRESS
114 East 13th Street New York City

May 1918

SUN	MON	TUE	WED	THU	FRI	SAT
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

A beautiful envelope stuffer by The Marchbanks Press, New York city. The ornament was printed in red.

Ars Typographica



THE MARCHBANKS PRESS announces the early publication of *ARS TYPOGRAPHICA*, an occasional miscellany of the printing art. This periodical will treat of phases of typography which the reader will not ordinarily find presented in printing trade journals. It will be under the direct supervision of **FREDERIC W. GOUDY** by whom the publication has been suggested and arranged.

For a long time it has seemed to Mr. Goudy that printers, and those interested in printing, would welcome matter not readily accessible or from sources not familiar to them rather than articles on cost estimating, reviews of specimens, how to do this or that, points already covered adequately in other journals. In short, this is to be a periodical devoted to the *art* of printing rather than the *business* of printing.

ARS TYPOGRAPHICA will deal with book and magazine printing, type design and type founding, decorative designs for typography, advertisements, etc. Articles on the history and development of types and printing, fac-similes of old title pages and manuscripts, hand letterings of distinction, bits of curious typographic lore, in fact anything that will be of in-

First page of folder announcing a new periodical devoted to art and typography.
By The Marchbanks Press, New York city.

the better grade of work done in commercial plants by journeymen compositors. Spacing is too wide between words in several lines of the announcement addressed to printers' apprentices. This was due in large measure to the fact that the length of line was not in proper proportion to the size of type to make good spacing of words possible without letter-spacing.

DURING the past few weeks we have received from The Marchbanks Press a beautiful folder announcing the early publication of *Ars Typographica*, which is characterized therein as "an occasional miscellany of the printing art." The folder is admirably printed from Kennerley types on Old Stratford antique. It is further stated in the folder that "*Ars Typographica* will deal with book and magazine printing, type design and typefounding, decorative designs for typography and advertisements." The publication will be under the direct supervision of Frederick W. Goudy who needs no introduction to readers of this department, and, being printed in the

plant of Hal Marchbanks, further assurance is given that it will be a real work of art. *Ars Typographica* will be issued from 114 East Thirteenth street, New York city.

CHARLES F. HOLMAN, Allentown, Pennsylvania.—Your specimens are quite neat and attractive. Slight changes would improve them, however. The type-group is placed too high on the title-page of the booklet, "The Merchants' Association," both as regards proportion and balance, as outlined in the course of study you followed. The gray used for the ornament thereon is not as pleasing as a brighter color would have been. In the letter-head for the Young Printing Company, and in several others, the main type-groups are too high on the sheet, causing the heading to be overbalanced at the top.

JOHN J. CATHCART, Columbia, South Carolina.—While the red used on the check for the Columbia Office Supply Company is about the right "color," it seems too deep, being quite strong in tone. Of course, the green is a little

light in tone; that is, there is too much white in it, so that if the green were a little deeper and the red a little lighter the colors would balance better in so far as tone harmony is concerned. In using reds, yellows, and all warm and light-toned colors, one must be sure the disc of the press has been thoroughly cleaned following the previous run, as a very little dark color will deaden the lighter colors to a surprising extent.

R. C. STUART, Ithaca, New York.—We compliment you on the general excellence of your work. Good typography, color use and presswork combine to form a high-grade product. Display is not exactly right on the cover-design for the Hotel Chapman. The arrangement is a little complex, and quite uninteresting, because of the number of groups in the design. Had the address line been combined with the name of the owner in the lower group, making two type-blocks instead of three in the design, the appearance would be improved. We believe also that the words "in the Berkshires" should be less prominent than the name of the hotel.

ERNEST C. BANGERT, Du Bois, Pennsylvania.—Your work is very good, most of the specimens being exceptionally neat, pleasing and readable. The decoration is too prominent on the card entitled "Thank You," printed in red-orange, blue and gold, and on the title-page of the folder, "The Teacher's Work Is Never Done." On the first-named specimen, in addition, the decorative border around the initial letter does not fit into the space nicely, and, because of its large size as compared to the card itself, furnishes adequate illustration of the old-time logic about round pegs fitting in square holes. The lack of harmony here is quite evident. Had the card been much larger, or the oval decoration much smaller, the difference in shape would not have been so apparent, and the result, therefore, would then be more pleasing.

CARROLL DEAN MURPHY, Chicago, Illinois.—Typographically, and in general format, your folder is excellent. In addition, the color used for the cover, blue-purple, is very effective on the buff colored stock, and presswork throughout is of high order. We consider that the inside pages are difficult of access and that your name is not prominent enough, both as regards size

Order your coal
now

Get it out of
Uncle Sam's way
—he needs
the railroads
for the war

8

THE MARCHBANKS PRESS
114 EAST 13TH STREET NEW YORK

Effective envelope stuffer, hand-lettered and designed
by F. G. Cooper for The Marchbanks Press,
New York city.

and location, as we had some difficulty in locating it. We disagree with you in your statement that "Getting people's attention is the only real advertising problem." We have examined many advertising forms that were strong in that respect which fell down miserably in promoting business. That, in our opinion, is the first problem, the most important of all being to *convince* recipients. Your folder, however, is strong in attention value—we must give you credit for that

ONE of the handsomest pieces of patriotic printing we have seen in recent months came from the H. S. Crocker Company, San Francisco, in the shape of a folder, the first page only being printed. Antique white stock was used for the folder, and at the top of the first page an illustration was tipped showing ships at sea, printed on dull coated India tint stock. Black was used for printing the major portion of this illustration—and an effect of night given by the strength of the drawing—with color showing only in the flags on the ships. Below the tip a quotation from President Wilson's famous Flag Day address was printed, the matter being set in Forum capitals in a style characteristic of Crocker's high-grade typography.

TRIBUNE JOB PRINTING COMPANY, Minneapolis, Minnesota.—The booklet showing specimens of type-faces in your monotype equipment is an excellent one. For the benefit of our readers who might want ideas along this line, we will state that the booklet was bound with boards, covered with red cloth, the titular matter being printed on a white strip, pasted in the proper positions both on the front cover and the back-bone. The size of the booklet, $3\frac{1}{2}$ by $5\frac{1}{2}$ inches, is convenient for holding in the hand, though it is hardly large enough to adequately show a large equipment. In some of the front pages of the booklet, preceding the specimen pages, considerable informative matter is given on the sizing of copy, the number of ems to square inch, ems to page, etc. The headings throughout the booklet were printed in red. We regret that the cover can not be reproduced.

FROM R. R. DONNELLEY & SONS COMPANY, Chicago, we have received a large brochure entitled "The Truth About Offset," which is one of the handsomest and most effective pieces of printer's advertising we have ever seen. As the title indicates, it is, in text and illustration, an



WHEN I THINK OF THE FLAG WHICH
THOSE SHIPS CARRY, THE ONLY TOUCH
OF COLOR ABOUT THEM, THE ONLY
THING THAT MOVES AS IF IT HAD A
SETTLED SPIRIT IN IT IN THEIR SOLID
STRUCTURE, IT SEEMS TO ME I SEE AL-
TERNATE STRIPS OF PARCHMENT UPON
WHICH ARE WRITTEN THE RIGHTS OF
LIBERTY AND JUSTICE AND STRIPS OF
BLOOD SPILLED TO VINDICATE THOSE
RIGHTS AND THEN, IN THE CORNER, A
PREDICTION OF THE BLUE SERENE INTO
WHICH EVERY NATION MAY SWIM
WHICH STANDS FOR THESE
GREAT THINGS.

WOODROW WILSON

From the
H. S. Crocker Company
Printers & Publishers
109 Market Street
San Francisco

Handsome folder issued by the H. S. Crocker Company, San Francisco, California. For details concerning this beautiful piece of work, read review addressed to that company which appears on this page.

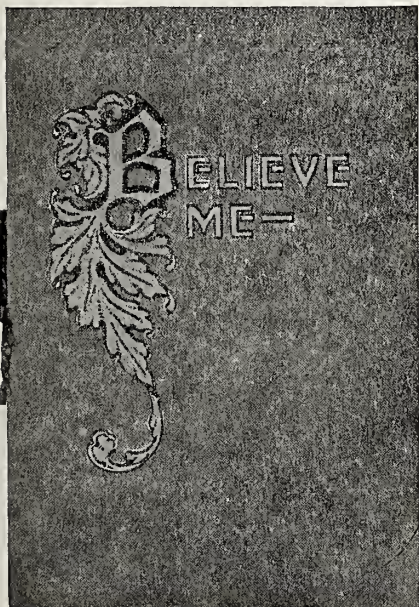
argument in favor of offset printing. An inside spread, equivalent to three pages, the size of each being 12 by $16\frac{1}{2}$ inches, is given over to the reproduction in their original colors of numerous catalogue and magazine covers, which were produced in the Donnelley plant. On other pages, excellent paintings are reproduced in large size. It is surely a notable example of the offset art, and its excellence should go far toward increasing the business of the Donnelley plant.

The Gordon Daily Journal, Gordon, Nebraska.—The letter-head for the *Journal* is nicely arranged and well displayed, but it appears top-heavy because of the high position of the large central mass. Had this group been lowered one pica—the groups in the corners to be left where they are for the sake of even margins—the appearance would be much more satisfactory because of improved balance. We would also prefer to see both rules of one-point thickness, as the four-point rule under the name of the

paper is too prominent. The letter-head for the First National Bank is also pleasing, but would be better if the entire design were lowered six points, and if there were some variation in size between the lines below the main display. The border is too prominent on the card, "A quarter a day," etc., and the green is a trifle too yellowish on the card, "Those who *can*, do," etc.

THE TRIUMPH PRINTING COMPANY, Kansas City, Missouri—"Believe Me" is a most interesting booklet, and, because of the novelty of its content and format, to say nothing of the excellence of workmanship, should prove productive advertising for your plant. Being exceptionally small, $2\frac{3}{4}$ by 4 inches, and sent out in a plain envelope, none at first sight would guess it to be advertising.

THE INLAND PRINTER is in receipt of a handsome brochure from the *St. Louis Post Dispatch*, exploiting, in illustration and text, the handsome and commodious new home of that paper. The




Cover of miniature booklet issued as one unit of an advertising campaign by the Triumph Printing Company, Kansas City, Missouri. Gray Sunburst cover-paper was used, the outlines of the design being printed in bronze red and the solid inside in white ink.

cover is of a heavy-weight white linen finish stock, on the front of which a portrait of Joseph Pulitzer is blind-embossed, whereas on the flap, which folds over the front cover from the back cover, the words "St. Louis Post Dispatch,

in the design were set in letters of regular proportions. There is, in our opinion, too much space between the italic line referred to above and the line immediately beneath, and too little space in proportion between the last line of type

with the device between them above the center of the space in the ratio of two to three, would result in a better design. As it is, the top half of the page is quite fully occupied, whereas the bottom half is comparatively blank.

<p>THE ATTIRE OF YOUR PRINTING SHOULD BE SPECIALLY TAILORED</p>  <p>THE NEATNESS of your attire pleases those of your customers and business associates with whom you come in contact.</p> <p>But your printed literature interviews many customers and prospective customers with whom you have never become acquainted.</p>	<p>It should wear a three dollar cravat and ten dollar Stetson.</p> <p>Your customers should not be permitted to see your printing arrayed in a mediocre suit of typography bought from some second rate printing clothier.</p> <p>There is an infinite variety of unusual and distinctive typographic effects which may be adapted to your requirements by the able designer</p> <p>Highton designs an attractive and different set of toggery for each piece of printed matter</p>	<p>brought to him for fitting out.</p> <p>He will deliver to you a life-size dummy attired in a sample outfit—a layout; or, he will have the immaculately clothed printed salesman step from a taxi at your door—the finished printed product.</p> <p>The dress of your letterhead alone attracts to you or repels the many to whom it is sent.</p> <p>ALEXANDER G. HIGHTON Typographic Designer 218 William Street, New York Telephone, Beekman 3727</p>
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First page and inside spread of interesting four-page folder, designed by Alexander G. Highton, New York city.

1918" are printed in gold and embossed. The inside pages are printed in brown. At the top of practically every inside page a large illustration showing a view inside the building is printed, the text-matter, which is set in twelve-point Caslon, appearing beneath. The book was tied with white cord. The specimen bears the imprint of the Triangle Service Department—the Fisher-Ruebel-Brown Advertising Agency, the Rapid Engraving Company and the Garrison-Wagner Printing Company, all St. Louis organizations.

CHARLES S. TURNER, Cape Charles, Virginia.—We regret to inform you that the announcement of your removal is not a good example of printing, as it most assuredly should be, to go out as an advertisement for your business. In the first place, the reading-matter set in small type is entirely in capitals. People have been accustomed to reading lower-case characters so long that to read large masses of matter set in capitals is difficult, and clear comprehension is made almost out of the question. It is a good plan to use capitals for display lines of few words here and there, and for signatures, mainly for the prominence the variation from lower-case affords, but where large amounts of matter are to be set, lower-case should be the invariable rule. To make the reading all the more difficult, it would seem, you printed the form in a very weak tint of yellowish brown, which, by artificial light, would be difficult to see and read.

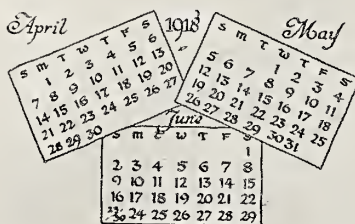
ROBERT E. CRANE, Denton, Texas.—Because of its decorative character, the novel Parsons type is not adaptable to all-capital letter arrangements. In this respect, while by no means the same style of letter, it is comparable to text characters. For certain kinds of work, letterheads for example, where there are few lines and where a decorative hand-lettered effect is desired, it is an admirable face. The cover for the College of Industrial Arts, in which the main line, "College Bulletin," is set in capitals of Cheltenham Medium italic, would be better if that line were set in roman, and if all the lines

and the device which appears below it. We believe a rearrangement, with the first three lines closely grouped toward the top of the page and the last two lines grouped at the bottom,

The
CLOCK

"Tick, tick,
Man, be quick.
There, you lost a splendid minute—
What a superb chance was in it.
I am El Dorado—mine me.
Virgin hoards of fortune line me.
With my lavish hands I measure
Time and strength and joy and treasure.
You are late—
You've missed your date.
Fool, I'm Time—I never wait."

Frank H. Aldrich
DESIGNER
305 PRUDENTIAL BUILDING
TOLEDO, OHIO



Monthly calendar issued by Frank H. Aldrich, Toledo, Ohio, to exploit his ability as a designer and letterer, at which work he has had long experience.

AZA B. BISSINAR, Columbia, South Carolina.—The dinner and dance program for the Three Hundred and Twenty-first Infantry is exceptionally dainty and pleasing, and, printed in soft blue and red, is admirably suited to the occasion. The blotter for the R. L. Bryan Company would have been better had Cheltenham Bold lower-case been used for the list of items set in Copperplate Gothic. That is true not only because of the difficulty of reading capital letters in mass, but also because the use of the block letter adds a third letter-style which does not harmonize with the other two in the design. The title-page of the program for the patriotic meeting of the Life Underwriters Association is bottom-heavy because of the low position of the main display lines and the state seal, both of which are strong in tone. If the flag could have been combined with the border at the top to permit of a higher placement of the heavy units referred to, better balance would result.

OTTO WISOTSKE, Cleveland, Ohio.—While the specimens you have sent us are quite satisfactory, several of them are subject to improvement. On the card, "A Business Man's Prayer," there is space to admit of additional one-point leads between lines, and, with the wider spacing, the matter would be more pleasing to the eye and easier to read. The fact that the rules of the border on this card do not join at all well makes its appearance less attractive than it would be if the rules joined nicely. The folder, "We trust the contents," etc., would be more pleasing if the matter on the third page were set in narrower measure so that the shape of the type-block would conform to the shape of the page, for, as set, it is too wide in proportion. From a typographical standpoint, the original letter-head for *The Mailbag* is more pleasing than your resetting. In the latter the line of type printed in brown is too long and makes the appearance of the whole design bulky. However, we like the brown ink better on the resetting than on the original, where it is so dark that it affords little contrast.



A Christmas Wish

This be our Wish, that Love may never end,
That Happiness o'er all the world may roam,
That, victors crowned, our gallant heroes spend
Next Christmas with the dear old folk at home.

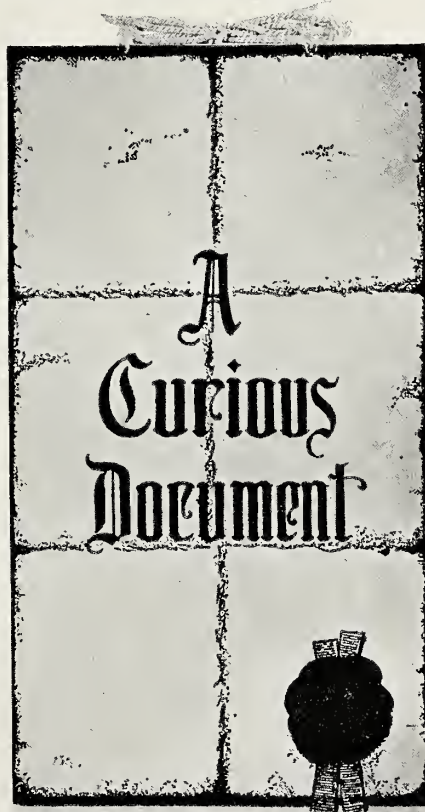


Two handsome designs reproduced from *Proof*, house-organ of the Gazette Printing Company, Limited, Montreal, Quebec, on the pages of which publication they were tipped as originally printed in colors for customers of the house.

JOHN R. GALYON, Chattanooga, Tennessee.—We commend you for the general excellence of your work. Dignified and pleasing typography, yet forceful to a high degree, combined with good printing in attractive and correct color combinations, place it in a class quite out of the ordinary. The letter-heads are especially good, and, while we do not like the fact that the booklet, "A Curious Document," opens at the top, we must admit that it is novel and interestingly treated. The lines on the cover are too low on the page, being in the exact center from top to bottom, and this, together with the fact that the seal appears at the bottom, makes the page bottom-heavy. The combination of extended block letters and condensed text letters should be avoided, as the difference in shape and character between these letter forms makes them both inharmonious and displeasing in combination. This fault is found in the Certificate of Proficiency.

H. J. HARTLEY, Conway, Arkansas.—We must caution you against the use of capitals for setting large masses of reading-matter as you did on the circular set in the form of a cross. Capitals should be used mainly for display lines of few words, titles and signatures. While, of course, your idea in printing the type of this circular in red was to approximate the appearance of the red cross, such printing also places a strain on the eyes of the reader and is displeasing because of the predominance of the red. Warm colors should be used only on a small proportion of any design. The red cross idea could have been conveyed better by using six-point rules for the border, the rules instead of the type to be printed in red. Of course the flag would then have to be printed in red—as it could be just as well as in blue—and, with the type in blue, the appearance would be better throughout. The lines on the reverse side of this circular are scattered over the sheet instead of being grouped with a view to simplicity of design and ease of comprehension. Far too many lines are set in capitals. The

letter-head for *The Conway Times* is nicely designed, but we would caution you against the use of green and blue in combination.



Interesting and novel booklet-cover by John R. Galyon, Chattanooga, Tennessee.

J. E. STRONG, Gate City, Virginia.—First of all let us tell you that the presswork on the envelope corner-card for the Boatright Printing Company is very poor, altogether too much impression being employed. You will note that it may be read on the back as well as the front because of the way the letters have punched through the paper. The orange used for the second color is very dull, and our judgment is that the discs of the press and the rollers were not thoroughly cleaned before the application of the orange ink, some black having worked into the orange. The geometric squares used in the corners of the border are too widely spaced and too prominent. The contour of the type-block is not shapely, due to the almost equal length of the two lines at the top and the fact that the two lines at the bottom are also almost equal in length. With these lines nearly equal, and with the center line very short, there is not that pleasing variation in the length of lines that makes for grace and good form. The names of the city and State ought not to have been so widely separated, but should be closely connected just as other words with the comma and three-em between. The gap between these words also breaks up the contour of the group and makes the design still more irregular. The type alone, properly printed, without border and geometric squares, would have been much better.

The Waverly Democrat, Waverly, Iowa.—The cover of the booklet for the First National Bank is weak and ineffective, mainly because there is not enough difference between the size of the important and the unimportant lines thereon. As there is so much matter on the page, a border would help to unify and give character to the design. The measure of the group of small type immediately above the half-tone illustration should have been adjusted to avoid the short carry-over at the bottom. Such short final lines make a group irregular—poor in symmetry—and often overbalance a page. Sticklers for

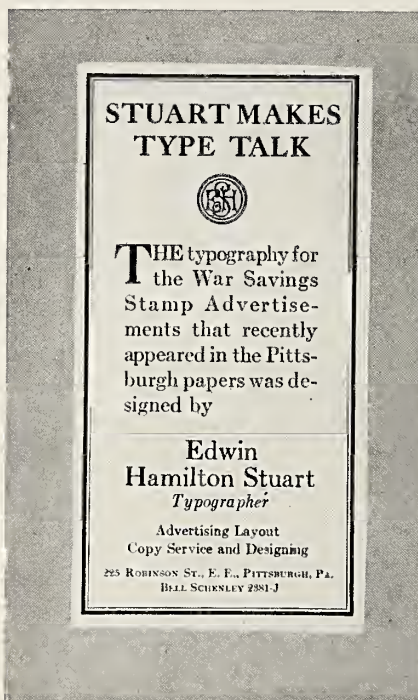
uniformity and symmetry often center the last line in such cases, but the effect even then is bad when the final line is very short. It seems that since two colors were used on this cover-design the red should have been used to print the most important lines thereon, "Your Estate—Your Wish—Your Will," which constitute the title of the booklet. The red is not as bright as it should be, which suggests that the disc of the press was not thoroughly cleaned following the preceding run, black or some cold color having, no doubt, been used before. A very little black will deaden a considerable amount of red ink. Many printers after washing a press for a light color run white ink on the press for a few moments. The white takes up all the surplus black from the crevices of the rollers and disc, after which the press is again washed and the red applied.

FROM Edwin H. Stuart, Pittsburgh, Pennsylvania, we have received a handsome portfolio containing a series of large-space newspaper advertisements designed and laid out by him, though actually set by Arthur C. Gruver, all of which appeared in the Pittsburgh dailies over a period of thirty days to promote the sale of Thrift and War Savings stamps. The advertisements are strikingly designed, excellent illustrations assisting materially in their effectiveness, and are set in readable sizes and styles of type. The effectiveness of the series may be gaged from the fact that for a considerable period the Pittsburgh territory led the country in sales according to population. Accompanying the portfolio was a vest-pocket blotter which was used by Mr. Stuart to advertise his services as a typographic designer. It is headed "1%" and goes on to state that Mr. Stuart's charge for planning the typography of the series referred to above was just one per cent of the total appropriation, and, furthermore, that for the small fee it would pay all advertisers to command his services. Other interesting and attractive forms were also received from Mr. Stuart.

PAUL F. FOSS, Buffalo Gap, South Dakota.—The specimens sent us show a lack of consideration of the fundamentals of balance and symmetry, both as to the position of groups and the distribution of white space. The letter-head for The 120 Oil & Gas Company furnishes an example of improper balance. Look at it closely and we believe you will agree with us that it is much heavier on the right than on the left, causing the design to be overbalanced at that side. Absence of equilibrium always strikes the eye disagreeably, no matter how good other features may be. The main group in this design should be moved to the left, that is, toward the center or fulcrum, so as to bring the whole into balance, just as a heavier boy on a seesaw, overbalancing a lighter boy on the other end, must move toward the center to obtain balance. We do not see the significance of the bird ornament, or rather illustration, used in this design. The fact that it is illustrative makes its use improper with type which contains no shading. Conventionalized decoration only should be used to embellish type, especially in the manner in which the illustration is used in this case. The letter-head for the *Gazette* is also faulty in that respect, and in it, too, the distribution of white space is poor. The arrangement of the type-matter does not conform to the spaces in the panels of the design, making the use of the panel treatment inadvisable. Note how the lines in the center crowd the border at top and bottom, and then compare the white space at those points with that apparent in the center of the panel. You should study the principles of design, on which many articles have appeared in this magazine from time to time, and on which good books may be secured.

H. BOOTH, New Bedford, Massachusetts.—Specimens sent us by you are of a very good grade, slight and unimportant faults only demanding correction. On the letter-heads particularly, we note a tendency to set unimportant lines in too large type, thus detracting from the promi-

nence of the important display lines. Emphasis and display are obtained by difference of size, style or strength of letters—no one line will stand out when all are of almost the same size or strength. It is best not to attempt to square up a block of type when, to make lines the required length, colons, hyphens, etc., must be thrown in between words to fill exceptionally wide spacing. The holes appearing in the block when such a makeshift plan is resorted to break



Interesting and pleasing card by Edwin H. Stuart Pittsburgh, Pennsylvania. In the original, the wide border was printed in a light yellow tint.

up the uniform tone of the block and are displeasing. In addition, the fact that such holes appear without regularity breaks up the symmetry of the mass, and symmetry is an especially important consideration in typographic design. In like manner, wide word spacing, or letter-spacing of some one or two lines in a block in order to square up that block, should not be tolerated. No one admires a nicely squared type-block more than the writer, but to be nicely squared, in our estimation, carries with it good spacing and an even tone. If the type of the design naturally fits into a square form, all well and good, but it should not be forced into that shape. You also had to space badly between words in the business-card for the H. M. C. Cutlery Company to attain the inverted pyramid form for the group of small-type matter. This pyramid is also too deep, and, by setting the first line longer, fewer lines would have been required, so that a better shape could be attained without the necessity of spacing badly.

WILLIAM F. BURMESTER, Pittsburgh, Pennsylvania.—The specimens of printing done by second-year students under your direction at the Ralston Industrial School are of an exceptionally good quality—a credit both to the students and to their instructor. The work will stand comparison favorably with that emanating from first-class commercial houses. As to faults, which are of a minor nature, we refer you to the initial block on the card, "The Quiet Room," in which the letter at the bottom is too far from the remaining letters of the first word "and." We discourage the use of text type when initial letters are to be used at the beginning, for the reason that text capitals in themselves are quite difficult to recognize and are displeasing. Since the practice of completing in capitals words

begun with an initial is generally followed, and was in this case, the effect produced is bad when text is used. When text characters are used, and a block initial is considered desirable, it is wise to discard the capital letter idea and complete the word in lower-case. Text letters are pleasing only when the characteristics of the letters themselves are approximated in the mass. That means text letters should be closely spaced to obtain a compact, black mass. This was not done in the card in question and the result is a "spotty" effect which rather dazzles the eye. Orange is weak in tone and carrying power, and it is inadvisable to use the color for printing type-lines. The line, "Sign Painter," on the bill-head for William H. Burmester, while prominent because of contrast, is weak in tone as compared to the blue used for the other type-lines. It is a good rule to use heavier faced types when lighter colored inks are used.

T. F. FRITZ, Palmyra, Pennsylvania.—None of the Deutrichs letter-heads are what they ought to be. Those set in Copperplate Gothic and Plymouth Italic are altogether too bold, both because of the strength of the type and the size in which the lines are set. Such headings lack dignity, and, going out to the firm's customers and to those firms which supply it with merchandise, would undoubtedly create an influence against the company. Furthermore, these two designs occupy too much space and are wasteful of paper, and would no doubt make it necessary to use two sheets for many letters that they go on one. While the heading set in Packard is also wasteful of space, it is much more conservative, dignified and pleasing, because of the size and style of type used, and would not create a bad impression. Of the two I. O. O. F. letter-heads, we prefer the one set in Packard to the one in Engravers Old English; first, because of its greater legibility, and, second, because spacing between words in the latter is altogether too wide considering the character of the type, which demands close spacing. The abbreviation of the word Pennsylvania is improper on the heading in text, and, appearing in large type, and at the end of the main display line, is especially displeasing. The Manwiler and Knechtel headings are of a much better quality than the others, not merely because they are printed in pleasing and effective colors, but because they are better designed, arranged and displayed. Of the Poor-man letter-heads we prefer the one in which the main display line is set in capitals and in which the ornament is printed in color, although we can not see any particular significance of a money bag on the stationery of a real estate man. Furthermore, the lines underscoring the words "Real Estate" do not increase their effectiveness.

T. L. TURNER, Belzoni, Mississippi.—The letter-head for the *Banner* is not a good one. The arrangement of the matter is such that balance is poor horizontally, and the distribution of white space is so irregular that the lack of symmetry is a displeasing feature. Out-of-center arrangements are often interesting and effective, because of their unusualness, when balance is good—and it is quite possible to bring designs into balance out of center. When one is not sure of himself, however, and certain that balance is good, he had better hold to symmetrical forms, by which we refer to arrangements in which all the lines are centered on a common axis, the center of the form. The red used is very poor. In the first place it is a variation of carmine—by no means the right red to be used with black—which has a tendency to make the black appear rusty. A red of the vermilion order—that is, a red bordering on orange—is most satisfactory for use in type-forms with black. The effect of the use of such red is to bring out the bluish hue in the black and to mask any tendency toward rustiness of color. The fact that all the red in this design is on one side is also a bad feature. The color in a design should be grouped close to the center of gravity therein.



**DISTINCTIVE DESIGN PRINTED IN
UNCOMMON COLORS**

The cover of a handsome booklet produced by The Bachmeyer Press, of Cincinnati, Ohio, as part of a direct advertising campaign. The booklet was devoted to the exploitation of the company's modern plant, and was profusely illustrated with views about the office and factory.

JOB COMPOSITION

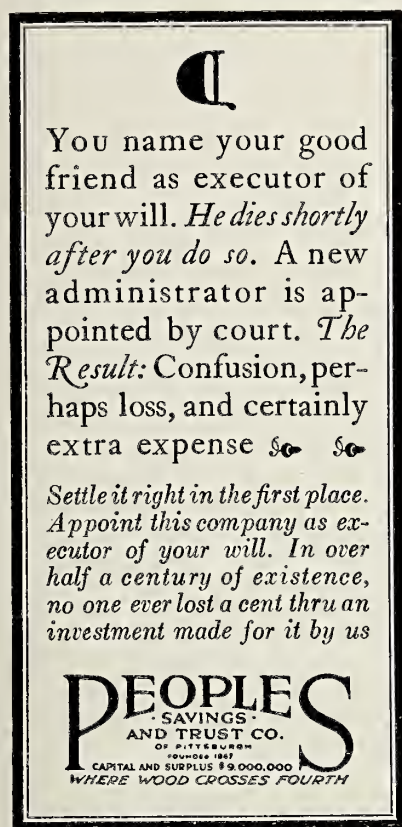
BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

"Color" in One-Color Printing.

Several years ago the editor of this department received a collection of striking newspaper advertisements from George Schuessler, who was then with The McGill-Warner Company, St. Paul, Minnesota. Around the light-faced type used therefor, heavy twelve and eighteen point rule borders were used.

cago, and, as all good printers do, called at THE INLAND PRINTER office to get acquainted. Then and there he advised us that in those particular advertisements he was not striving primarily for "pretty" effects, but that he had used the heavy borders for three practical purposes, namely: to attract attention, to cause the advertisements to "stand out" on the newspaper



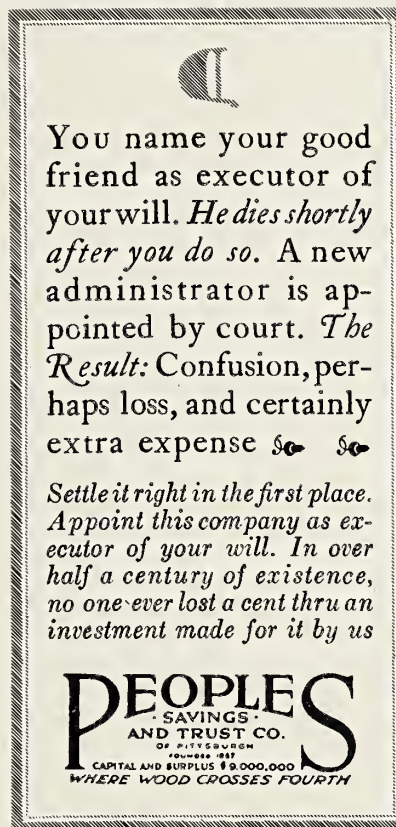
P

You name your good friend as executor of your will. *He dies shortly after you do so.* A new administrator is appointed by court. *The Result:* Confusion, perhaps loss, and certainly extra expense \$o \$o

Settle it right in the first place. Appoint this company as executor of your will. In over half a century of existence, no one ever lost a cent thru an investment made for it by us

PEOPLES
SAVINGS
AND TRUST CO.
OF PITTSBURGH
FOUNDED 1867
CAPITAL AND SURPLUS \$9,000,000
WHERE WOOD CROSSES FOURTH

FIG. 1.



P

You name your good friend as executor of your will. *He dies shortly after you do so.* A new administrator is appointed by court. *The Result:* Confusion, perhaps loss, and certainly extra expense \$o \$o

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FOUNDED 1867
CAPITAL AND SURPLUS \$9,000,000
WHERE WOOD CROSSES FOURTH

FIG. 2.

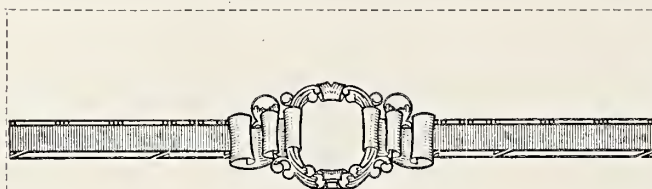
In the review of his work attention was called to the clash of tones resulting from the combination of gray type-masses and black borders, which made the work less pleasing than it would have been had there been a uniformity of "color," or tone. Some time after, Mr. Schuessler made a business trip to Chi-

page, and to add "color." We agreed with him then, as we do now, on the value of his ideas, though by no means disregarding the importance of tone harmony thereby. An understanding and an appreciation of the fundamental principle of tone harmony is essential, not only for the advantages of its

employment, but also in order that it may be intelligently violated in those cases where it can be violated to advantage.

Taking up Mr. Schuessler's first point, namely: the advantage of tone contrast in attracting attention, we find his argument logical. The character of the advertising display appearing in the average paper makes it almost necessary for the advertiser to violate principles in order that his advertisement, especially if small, may arrest the attention of readers. If advertisements were all idealistically composed and designed, if one style of display type and uniform borders were consistently used in our papers, the advertisements — and the

We are not retiring from our opinion that papers would be better and the advertisements therein more pleasing, readable and effective if restricted to one style of display type. Under such a condition all would have the same demand for attention, and one overbold, perhaps even bizarre advertisement, would not monopolize the readers' eyes. But that idea is utopian — except to a degree in *The Christian Science Monitor*, where no bold-face types are allowed — and we must still deal with present-day realities. The idea expressed to us by Mr. Schuessler is therefore a good one from that standpoint. His advertisements would surely command attention because of



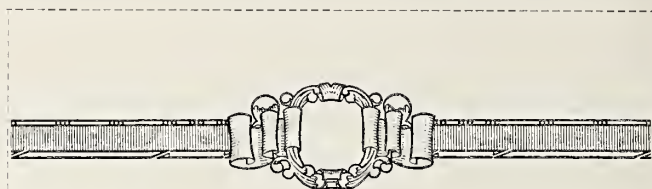
OWING to the continued high prices of food, we are compelled to discontinue serving the 50c Table D' Hote Evening Dinner indefinitely, beginning, November 2d.

¶ We will still continue the noon-day luncheon 11:30 till 2:00 at 40c, and a la carte service prices will remain the same so long as it is possible.

¶ Our various combination dishes, a la carte, will be very reasonable in price and the best obtainable, the usual Caum Quality Food.

CAUMS

FIG. 3.



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CAUMS

FIG. 4.

papers themselves — would not only be more pleasing to the eye, but they would be more readable and probably more effective in producing sales as well. But that is obviously impossible. One advertiser demands a certain style of type and border, another voices a different choice, etc., and the plates and matrices sent papers by agents of national advertisers add still other faces to the pages. The result is a conglomeration of various styles, shapes and tones of letters which tend to distract the reader because of their incongruities. As a consequence our papers are largely given over to struggles for attention, so the advertiser must often sacrifice fundamentals of art, and dress his display in loud clothes in order that it may draw the roving eye of the reader away from other noisy appeals.

Using a type-face that no other advertiser in the paper uses does not always achieve the purpose, for most of the other advertisers are likewise using distinctive faces. As we have said before, when everything under comparison is different there is no effective contrast; but when all except one are alike and that one is quite different, it will stand out strongly.

the contrast between type and borders, making them distinctive in so far as comparison with other advertisements appearing on the page are concerned.

Only last month we received from Arthur C. Gruver, of Pittsburgh, Pennsylvania, a collection of bank advertisements, some of which were exceptionally small, and he, too, followed out the idea of heavy borders. In a letter accompanying the specimens, Mr. Gruver wrote in part as follows: "The customer demanded that they (the advertisements) have 'the punch,' and I have violated the principle of tone harmony to a certain extent, but, nevertheless, I think most of them proved all that the customer demanded!" We are reproducing one of the series here (Fig. 1), and it can be used to illustrate Mr. Schuessler's second point, namely, "to make advertisements stand out." As it appeared in the Pittsburgh papers, this advertisement occupied four inches, single column. One can easily imagine how such a small advertisement could be lost on the newspaper page, occupied also by larger advertisements set in a variety of styles of type. Really the heavy border as contrasted with the light-faced type would go far toward giving

this advertisement prominence. Alongside the advertisement as it originally appeared, we show a reproduction with the border and ornament grayed down by the Ben Day process (Fig. 2). The latter is obviously the more pleasing and would represent a better handling if the advertisement were a blotter, card, circular, or something sent out independently of anything else, where it would not have to meet the strong competition of large spaces and bold types.

Quite often, too, utterly apart from the conditions of the newspaper page, a little contrast in tones is desirable, and, when intelligently obtained, it can be said to add color to the page printed in one color — that is, black. The advertisement of Mr. Gruver is an illustration of this idea, which is followed by many typographers and designers of national repute.

There is no denying the fact that the design which is perfect as to tone harmony is more pleasing to the eye than the design in which there are contrasting light and dark tones, but such perfect designs are often uninteresting and flat in appearance. An example of this character is furnished by the announcement of Caums, reproduced here as Fig. 3. So far as tone harmony is concerned, it is as near a perfect example as one could find, but, while undeniably pleasing, it lacks interest and has an appearance of flatness. A little color, furnished by an initial of darker tone, adds snap to the page and makes it more interesting (Fig. 4).

In giving the effect of color in a design printed in one color, the same good judgment must be exercised as when a second and brighter color is used. The heavier tones, representing the color, must be massed rather than scattered and diffused over the design. As an example of the diffused distribution, note any advertisement or other display form in which alternate lines are printed from light and dark toned types. In Mr. Gruver's advertisement the type is light in tone and the border and ornament dark in tone. By using his color for printing features other than the type the effect is good, whereas, if some of the type lines too were set in bold type the appearance would be unattractive and commonplace, for then the color would be diffused. In the changed announcement for Caums the color is restricted in area and is massed in one place instead of being diffused.

Understand, readers, we are not minimizing the importance of the principle of tone harmony, nor are we suggesting forgetting what you have learned of it. Conditions alter cases, and the conditions found on the average newspaper page often make it unwise to slavishly hold to ideals. In other cases, too, like Fig. 3, a little touch of color in the form of a spot of darker tone adds an interest to black printing. Nevertheless, in most work it is well to follow the rule, for then you are safe, as no one can find serious fault with work where harmony is perfect, or reasonably so.

Everett Currier Talks on Typography.

In a talk before the Poor Richard Club of Philadelphia early last month, Everett Currier, typographer and art director of Berrien-Durstine Company, New York city, brought out some interesting and valuable points concerning type use. In the belief that our readers will benefit therefrom, we are pleased to present herewith a few of the most brief fact-nuggets from his talk:

"There are, of course, some things about type and its handling which every man working in the business of advertising may know and will be the better for knowing, and I will try to indicate these.

"He should know, to begin with, that there is a lot of bunk about typography, and a lot of junk in type-metal. He should know that with the English language and a font of plain roman type he can print all that can be printed.

"He should know enough about type sizes to know that if he writes two hundred words for a three-inch single-column

space it will have to go in a six-point solid, with slim chances of being read; that if he writes a heading of ten words and marks it for a nine-inch line of thirty-six point, something has to happen other than following specifications.

"He should know that display lines need not appear in every other square inch of surface in order to make an effective advertisement. He should know that condensed faces are usually unnecessary.

"He should keep in mind that one good normal face, such as the Caslon, has no fewer than five alphabets in each size: roman caps, small caps and lower-case, and italic caps and lower-case.

"He should know that it is not always necessary to do something original. The chief excuse or necessity for the expert is not that he is always doing something spectacular, but that he knows what to steer clear of. He is valuable for the things his experience tells him to omit.

"The business of making or securing good advertising typography is no joke. It is not a matter of playing with pretty types and prettier theories, with all the time in the world and hang the expense. This is what it is in fact: an endless job of striving to make an equilateral triangle out of three things that will never quite come together; namely, superlative quality, lightning speed and bargain prices. There is no quarrel with these conditions. They are inherent in business and in advertising, and are to be made the best of.

"The best way to make the best of these conditions is, I should say, to remember that good advertising typography is largely a matter of being simple; of good workmanship with few tools; of setting type naturally without attempting to force it into arbitrary shapes and patterns; that it is the art of not trying to display everything and decorate everything — in a word, of knowing what *not* to do. Take the principle of good spacing, add to it that of using as few type-faces as possible, in as few sizes as possible, and you will have all the theory you require. You will have a recipe for the kind of typography that pays, and one that will be safe and sufficient until the crack of doom."

IF YOU HAVE FORGOTTEN THE KEYBOARD.

The recent shortage of linotype operators, caused both by the draft and the increased demand for workers in the mechanical departments of all publications, has inspired more than one former operator to return to the keyboard.

Some operators are in form after they set up two or three lines, while others have great difficulty in remembering the keyboard. This was the writer's trouble, because I had become so used to using a typewriter and writing by the touch system. I knew the two keyboards would be confusing, although six years ago I set six thousand ems, minion, an hour. I was afraid to have my name put on the "board," but still I wanted to work on the machine.

There was no chance for me to practice, so I made a diagram of the linotype keyboard, on a sheet of copy-paper 15 by 24 inches in size. Then I divided the center into ninety one-inch squares. I printed the letters in the spaces, making the lower-case black, the punctuation blue and the capitals red, so that I could see the diagram from any part of the room.

After the diagram was up a couple of days, I found that I unconsciously "absorbed" the arrangement of the letters, and could repeat them up and down or across.

Last night one of the operators didn't show up, and the foreman asked me if I had nerve enough to tackle the machine. I was rather reluctant as I had just had my "card" renewed, and I knew that if I fell down I'd wait a long time for another chance on the machine. However, after the first rustiness wore off it went fine — so now I'm on for three nights a week.

A decorative border of stylized leaves and flowers surrounds the central text area.

TODAY IS THE DAY—

BY GEORGE WASHINGTON ROBNETT

For what? For ACTION! To do the thing that lies before you.

In this age you're fighting a constant battle with Time—you can't win by letting Time have all the advantages.

In the race for Success your strongest competitor is TIME—your keenest adversary is HESITATION—your bitterest enemy is "WAIT TILL TOMORROW."

You can not prolong your life, but you can make every minute of it count for ACHIEVEMENT.

Remember this—you can't "put it over" by "putting it off."

Abraham Lincoln said: "I will prepare and be ready when my time comes." Would he ever have been president if he had kept putting off the training of his mind?

"Put it off" and you are merely welding a link in the chain of HABIT that will sooner or later render your judgment QUAKY and UNSUBSTANTIAL.

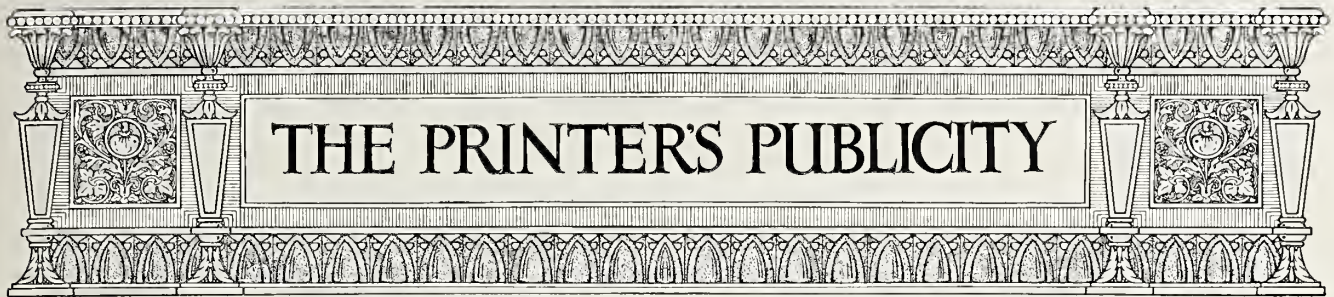
Charles M. Schwab says: "Keep yourself in training for big achievements, by disposing of your duties in hand, SWIFTLY and with DETERMINATION."

Acquire the HABIT of putting things off and very soon you will find the path of progress blocked with an entangling mesh of duties you have postponed.

"I'll think it over" has cursed many a man and wrecked many a CAREER. THINK FAST! DECIDE! Dispose of the thing in hand and be ready for the next.

Of course, you will say to yourself—"I'm not guilty of this sin of procrastination." Think it over. Analyze yourself. In your own heart you know best whether you are guilty, and if you are, sooner or later, you must PAY THE PENALTY.

The world has no responsible jobs to offer the LAGGARD—the man who is AFRAID TO ACT. Strengthen your character with prompt decisions. What is wanted is men who have the "habit" of doing things—and doing them NOW.—*Chicago Advertising.*



BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

Publicity That Fails.

All that is published at this time under the guise of publicity and advertising material is not publicity. There are many reasons for its failure. Chief among these is that the subject-matter is not selected and prepared with the proper care and thought as to its appeal. It is not written in such a way as to awaken interest or to convey a message. Such material is dumped into the mails, as so much printed matter is, to wander aimlessly about the country without a target except the waste-basket.

I have in mind, as an example, the great bulk of matter that is being sent out by departments of our Government and by the many bureaus that have been formed privately since this Government entered the war. Every day the average newspaper and periodical receives enough of this material, with requests for republication, to fill its columns; yet, if that newspaper acceded to the requests and used with discrimination a small percentage of the matter, as it would patriotically wish to do, it would not survive long. The paper would find its readers dropping off until it had no circulation. There are no better judges of the right sort of publicity material than publishers. These publishers will tell you that the reason so much of the information and propaganda sent out in these times fails to become reprint copy is due to the fact that it originates with publicity departments without experience. Those in charge of these departments do not realize that no information is worth the paper it is written on as publicity matter unless it is so written that it will be read.

As an instance: There are before me two large sheets of statistical matter, enough material to keep one typesetting machine busy for several hours, dealing with the production of a certain raw material in this country and abroad. At the top the following is printed: "You will help stimulate production, and thereby help win the war, by publishing this information in your paper. Those papers which fail to observe the release date will be taken off the mailing-list." This publicity matter, received in the Middle West, presumably was sent to every newspaper in the country; yet it contained information that could not possibly be of interest or help to any reader except in three or four New England States, and in such a form that it would be read only by those actually in charge of a hundred or so manufacturing establishments. This is not an isolated case. It represents to a large extent the character of the vast amount of publicity matter that is going through the mails in greater volume than ever before in this country. It can be easily conceived that the average publisher would be strongly tempted to purposely refuse to observe the release date once, just to stop the material from coming.

There is still another class of material being sent out as publicity, in the form of long, poorly written, "dead" articles which the average reader would quickly cast aside rather than

attempt to read. They are written by essayists, rather than by men who have given any study or attention to the question of producing something which will compel interest and reading. It is obvious why such matter is the result of misdirected efforts and why such publicity fails.

This, you may say, has little bearing on the question of printers' publicity. But there is a moral to be drawn. Publicity in the interest of the increased use of printing, and the use of good printing and direct advertising, must be directed at the users of printing; and it must be in such a form that it will compel reading and arouse an interest.

Among the house-organs that have come to this department for review this month is one published by a printing firm in a Southern State that affords an example. It contains some admirable advertisements of printing products handled by the firm, and thus, as an advertising medium for these nationally sold products, it serves its purpose. But as a house-organ, intended as a publicity medium for the printing company itself, it falls down. There is not a single article or item that is written with a view to arousing any interest in printing generally, in its uses, or in the quality of printing that this particular concern professes to do. The users of printing and the prospective users of printing form the target which the editors of printers' house-organs should aim at. In this house-organ there is no concentration of effort. The pages are filled with a varied lot of material on business and war conditions that has already been adequately disseminated by the daily newspapers and periodicals. In addition, these are not well written, and, granting that they are informational and worth while, it is doubtful that they would be read.

House-organs, as we have had occasion to say before, have a definite purpose to serve, whether they be issued by printers or other concerns. They can not serve that purpose unless the subject-matter be well written, well selected and directed toward a definite field. The publication referred to above is similar to the newspaper that gets advertising and then fills up any remaining space there may be with anything that is at hand. Such newspapers rarely, if ever, succeed. The same holds true of house-organs and other publicity matter.

"Impressions."

There is a worth-while campaign that the printers of this country can do a whole lot in promoting, and in executing successfully after it becomes a realization, and that is a campaign for foreign trade after the war. The war has revealed many things to the business men of this country, but nothing of more importance than the fact that America is far behind other countries in supplying products abroad. The Patterson & White Company, of Philadelphia, in its house-organ, *Impressions*, takes up the question in a recent issue. It says:

"We have been so cock-sure of our own greatness and the immensity of our domestic markets that we cared little whether

we did business abroad or not. And even when we did, it was often done in a patronizing manner, with no thought of exerting ourselves to cement a business friendship.

"We are beginning to realize, however, that foreign trade is very desirable; that it can be developed to such proportions that it renders us safe from the horrible bugaboo of dull times experienced in almost every domestic business every few years; that credits are safer, when careful investigation has warranted

serve as a guide for other printers in issuing publicity of a similar kind. Business men who should know are authority for the assertion that this matter of foreign trade is to be the biggest of all problems after the war; that with the close of the present war there is to come still another great conflict — an economic war made up of battles for foreign trade. There is an opportunity, then, for the printers to perform a highly patriotic work at present by joining in such a campaign of publicity that will prove of value in getting the industry of the United States aroused to the necessity of preparing for this coming conflict. When the time comes that the large business interests of the country begin to reach out for this foreign trade, the printing industry will play an important part in the production of the right sort of advertising literature.

"Ammunition."

In a recent issue of *Ammunition*, the Barnes-Ross Company, of Indianapolis, prints an interesting tale of its plant and how efficiency is gained through the relation of the firm to its employees. A Western dairyman discovered, the editor relates, that milk from contented cows, cows free from family troubles and worries, was far superior to milk from cows not enjoying such home comforts and pleasures. Everything possible to make his cows satisfied with life was done, with the



Are You Interested in Foreign Trade?

If you are a manufacturer with only domestic distribution of a product for the sale of which there may be good markets in foreign fields, let us discuss with you the best way of making your name and goods known there.

Connected with our Service Department is a man whose knowledge of foreign trade has been gained by fifteen years practical experience in advertising in the principal countries of the world and he may be able to aid you solve some of your export sales problems, if you have any.

If you are already established abroad on a satisfactory basis, you doubtless use catalogs, booklets and other business building literature, which need printing in the languages of the respective countries to which they are sent and we are thoroughly equipped to do all this work for you—from the proper translations to the finished printing.

Whatever your requirements are in this respect let us serve you.

PATTERSON & WHITE CO.

134-146 North Sixth Street
Philadelphia, Pa.

6

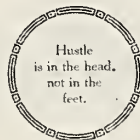
This page from *Impressions*, the house-organ of Patterson & White Company, shows a part of the campaign the company is making in the interest of foreign trade through the medium of direct advertising.

the granting; that customers, as a rule, are more courteous, reasonable and considerate than domestic trade; and that if they are satisfied they are dealing with a reliable house with a sense of appreciation of their mutual relations, it is almost impossible for a competitor to secure an order.

"Any business that makes an article which can be used by the people of other countries, even with some slight modifications, and which does not have a good foreign trade, should investigate with an idea of getting a trade start abroad. It is profitable; it is desirable; it is usually most satisfying, and it is patriotic.

"The sales expense may be a little more, but it frequently happens to be less if suitable sales connections can be made. And always remember that people of other lands are human beings, just like ourselves, and can be appealed to through the same channels of understanding, though in far different ways. And there is no use in going after business abroad in an impulsive way, nor on the hit-and-miss principle, to get laughed at for your efforts. Either study the proposition intelligently yourself, or get some one who knows to do the work or counsel with you. It will pay."

The house-organ then tells how the correct sort of advertising material will serve in getting a start on this foreign business. The argument advanced in favor of this business extension is given here, for it is not only sound, but, I believe, may well



ONCE upon a time there lived an Innkeeper who collected many shillings of travelers who came that way, but after a time he passed by and never returned. They enquired of his servants the reason thereof.

They answered him and said:

"My lord, a man by the name of Wolfe had builded him an Inn on your side of this wood."

Yes, and he hath also sent heralds throughout all the land and these men do tell how well stocked is their master's wine cellar and how delicious his venison.

Verily do all travelers believe what they are told by these heralds and they come and bide of his venison and sup of his

wine and indeed do they go away satisfied. Then did the Innkeeper reply:

"Dolt, not my venison tempt even those who are not anointing red and where else can traveler find such wines as mine?"

You, both got these travelers, tasted banquetly of my board and did they not swear that when they journeyed this way they would hurry yet again with me?"

You, of a truth, my lord, yet doth nearly every one listen to thy neighbor's heralds and altogether forget what thou hast done in the past. Methinks, my lord, we are fallen upon evil days that thy friends do so quickly forget thee."

Then did the Innkeeper commune with himself and ponder long upon the words of his servant. But all this time did not one so much as ask for a night's lodging.

But lo, one day there appeared a young man who did take him to one side and speak earnestly with him and explain all manner of things unto him.

Then did that Innkeeper fall upon this young man's neck and weep with joy. And he constrained the young man to tarry with him yet another day. And when he would finally depart, he pressed gold upon him and invited him earnestly to lodge with him when he came that way.

Yes, forsooth he did all this.

For the young man was an advertising agent and had imparted unto the Innkeeper a plan whereby he would get back all his old custom.

Verily it was a much better scheme than his neighbor Wolfe was using.

An old fable with an advertising moral printed in the April number of the Barnes-Ross Company's house-organ, *Ammunition*.

result that the dairyman's business has grown into a nationally advertised industry.

That same principle has been followed by the Barnes-Ross Company. It has set out to make every member of the force in its plant not only satisfied with his job, but to make him enthusiastic about it. More than a year ago the firm took its employees into a partnership. At the end of the first year each employee received in time off on pay and in actual cash bonus the equal of a full month's pay, or something over eight per cent on his investment of time and wages. When the present fiscal year is ended the printers in the shop expect to beat that

record. The value of this, says the company, lies not only with the workers themselves, but with the firm—for it is real printing that is produced by contented, enthusiastic workers such as these.

The insight into the company's methods is interesting because it reflects a modern trend of the attitude between employers and employees, and the publicity the company is giving to it has tangible value. There will undoubtedly spring up a greater interest in and a closer relationship with the firm

"I wrote down the qualities of the remedy that would appeal to me strongest were I the mother. I put myself in her place. Here was my selling talk and the basis for my letter.

"I made no promises I knew that firm could not live up to.

"I gave the mother credit for having as much sense as myself. She could see the real truth that was hidden in a mass of words. Therefore, I wasted no words and told the truth as I believed it.



A House Organ Without An Apology :: :: :: Published Jointly By
 WEBB & VARY COMPANY RICH-CARR ADVERTISING
 ■ ■ Printers and Engravers Direct Mail Advertising Service
 BOTH OF ATLANTA, GEORGIA

FIG. 1.

on the part of its patrons. There is such a thing as cementing a business friendship, and the house-organ plays a big part in accomplishing this.

Some may argue that the relationship of a firm to its employees is something of a private nature in which patrons have no interest. I disagree. The interest exists as a part of the business relationship and a patron might well be considered as being entitled to have a knowledge of a firm's affairs, to a certain extent at least.

"Via Post."

Via Post is the newest printers' house-organ to come to this department. It is issued by the Webb & Vary Company, printers and engravers, and the Rich-Carr Advertising Company, of Atlanta, Georgia. According to the first issue in April, the publication is devoted to two modern sales forces, direct mail and good printing. "There are two interlocking forms of direct mail advertising," says the editor, Jack Carr, "and these are good sales letters and good printing."

The first copy of the house-organ augurs well for the future issues. Its contents include some helpful ideas on advertising by mail, particularly sales letters. As an illustration, the editor outlines the methods employed in writing a successful letter for a firm selling a certain remedy for babies. He says:

"A letter may be perfectly worded and still dry. I attempted to maintain her interest from start to finish.

"Simplicity was the key-note; no technicalities were attempted. She would not grasp in a short letter what it had taken this firm years to learn.

"She appreciates common sense, so I wrote my letter in the same simple terms that I would use for a child, a school-teacher or a scientist. There is a universal language understood by all."

Another interesting article in the first issue of *Via Post* is that dealing with the use of photographs in advertising literature. "The seller who ignores the power of the eyes," says the editor, "is losing tremendously in efficiency in selling. Sell to a man's eye as well as to his ear. Picturize your product. A strong, truthful illustration of your article, properly printed, will drive home your selling argument when a customer purposely dodges your talk in type. It has impressed itself upon his mind and will not be eradicated.

"The Pyrene Manufacturing Company recently employed a well-known moving-picture actor to pose as a factory watchman. The photograph cost them forty dollars. Four hundred dollars would not have secured a drawing with the same life action and reality. Use actual photographs where possible. Consult your printer in regard to cuts, engravings and quality

of paper that will show your goods to the best advantage. Years of experience have taught him what is best and his advice is free for the asking."

The front and back covers (Fig. 1) are printed in colors and show a postman delivering mail direct to the consumer. The



Engraving

TO BUY engravings efficiently it's always wisest to consult your printer first. Furthermore it may prevent a disappointment.

If the engraving does n't print properly the engraver usually blames the printer and the printer in turn usually blames the engraver.

To eliminate such excuses it's plain to be seen that one person should be responsible for both. So in order to get the desired results we are representing three distinct engraving concerns, each one preeminent in its specialties, enabling us to secure any particular style or process of engraving from the house best equipped to turn it out.

Even with these superior advantages prices will be no higher than those of the ordinary engraver, and you can have twenty-four hour service for the usual run of work if necessary.



FIG. 2.

booklet is attractive in make-up and should prove of value to the firms issuing it.

The Waterbury Company.

Publicity as it relates to business is essentially business news. The Waterbury Company, Knoxville, Tennessee, recognizes that fact in issuing a nicely printed folder announcing a new printing firm in that city. It does not stop with telling the public that it has established a new plant which is now open for business, and that it solicits the patronage of all in that territory who desire printed products. In making the announcement, the company — through the medium of its folder — tells in detail of the character of the plant, its equipment, the service it is capable of offering, and the character of printing in all of its varied forms that it is prepared to turn out. The folder is a good illustration of advertising with a straight, specific appeal as compared with advertising that deals only in generalities.

A sample page of the folder is reproduced here (Fig. 2). Three other departments on which the new firm places emphasis are treated similarly in the announcement. The reader

will get a good idea of the size and character of the plant and what can be expected from it in the way of quality printing and effective advertising literature from the start. The folder is accompanied by a form letter calling attention to the printed announcement and asking for consideration when orders for printing are planned.

This new Knoxville firm is successor to the Monarch Printing Company. The head is Herbert Waterbury, formerly manager of the advertising and sales departments of another Knoxville firm. The Monarch plant has been equipped with new type and machinery, and new departments have been added.

Printing Then and Now.

Drew's Imprint, issued by the Drew Press, Jacksonville, Florida, prints in its April issue a reproduction of a half-sheet poster produced by the originator of the firm sixty years ago (Fig. 3). It will be interesting to printers and others generally, in that it affords an opportunity to study the transition in type-faces and make-up that has taken place in the printing industry. The Drew Press says it has always claimed that the firm was started right and that the work done from the beginning was of superior quality, and it now gives this poster as evidence.

The old poster was originally printed in blue and brown, on good white paper. This particular copy was placed on the



FIG. 3.

back of a picture to help protect the picture while in a frame and was only recently found when the picture was removed from the frame. That it was in a good state of preservation speaks well for the quality of the paper and ink used. "And," says the Drew Press, "one can easily see that the typography is good. Today, the company is endeavoring to give its customers the best of everything, just as it did when Columbus Drew was managing the business." With the excellent equipment that it now has, the writer asserts, the company offers a much improved service.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Register Imperfect on Two-Color Plates on Rotary Press.

An Ohio concern submits two consecutive impressions, taken at random from stock, of work done on a two-color rotary press. The impression shows a variation with the run of the stock lengthwise of the web. While the variation is slight, undoubtedly it can be remedied. We have made inquiries regarding the register and can reach no definite conclusion as to the cause of the trouble. If the tension of the web between the two-color plates were to change, owing to a buckling of the stock or otherwise, it might produce the irregular register. We suggest that you take the matter up with the manufacturers of the press as they probably have some data covering such occurrences.

Oiling Rollers to Prevent Ink Drying Over Night.

A Massachusetts printer writes: "I am of the opinion that, after a day's run on a job-press, the plate should be oiled and then distributed so as to cover the rollers. This will not harm the rollers by letting the ink remain on over night. My pressman says that if I merely pour oil on top of the ink, the ink that stays under the oil will in time cause the rollers to deteriorate. He advises me to wash the rollers clean first, and then put the oil on and let it stay overnight. Will the oil kill the ink if mixed as I say, or should I clean the plate and rollers and then oil them?"

Answer.—Our preference is for the following plan: Remove the form and wash it with benzine; put a small amount of oil on the rollers and distribute it thoroughly. Wash off the iron fountain-roller. In the morning take a rag and kerosene and wash off the rollers and plate. If properly washed, the new ink will distribute without trouble. If sufficient oil is used, you need not fear but that the ink is thoroughly mixed with the oil; hence there is no danger of the ink drying under the surface. The use of oil on the rollers, if they are to stand for a long period, is a good plan. It prevents the absorption of moisture and tends to retain their resiliency. Washing with kerosene is economical, and is also helpful to the rollers.

Enamel Stock Picks on Colorwork.

An Indiana pressman writes: "We have had on our job-press a flag printed in red and blue on an enameled surface gummed paper. The enamel is so poor that it peels off if the sheet is 'wadded up' and 'crinkled' with the fingers; consequently, when the bars of the flag and the blue field are made ready, the red and blue inks 'pick.' We do not feel like adding any reducer—that is, any more than what we have—and neither do we wish to thin down the ink. Are there not some old-time remedies which will fill the bill? Suggest something and let us try it out."

Answer.—This trouble may be overcome by using a softer ink, or by softening the ink by adding a small quantity of melted paraffin. Warm the ink and add about one teaspoonful of melted paraffin to one-half pound of ink. The paraffin should be worked into the ink with an ink-knife. This mix-

ture seldom fails. We believe that the addition of a small amount of spirits of turpentine may be of some help. Some pressmen use balsam of copaiba mixed into the ink in small quantities. Submit an impression of the form on its own stock to your ink dealer; he undoubtedly can furnish you a more suitable ink specialty to remedy your trouble than the old-time remedies suggested above. Ink dealers have varnishes, softeners, driers and modifiers suited to all grades and conditions of stock.

Uses Alcohol to Wash Rollers.

A Nebraska publisher writes: "Do you consider the use of alcohol for washing rollers injurious to them? Ordinarily we use kerosene, but when the ink happens to get dry and hard, alcohol seems to be about the only thing which will cut it. How about turpentine? That does the work fairly well but takes considerably longer."

Answer.—The frequent use of alcohol will eventually dry out your composition by absorbing the moisture, as alcohol has a strong affinity for water. For dried ink we would prefer to use crude carbolic acid and turpentine, equal parts. This mixture does no harm to the rollers nor to the hands.

Relief Printing Powder.

We have received the following letter from West Virginia: "If you issue any printed matter dealing with 'process embossing powder' or 'imitation embossing' kindly advise as to price."

Answer.—The powders used in producing relief printing are usually sold to those who are licensed to use the process. We have no books or other printed matter relating to this process of printing. Information, with samples of work, may be obtained from the manufacturer.

The following letter with a specimen sheet was received from Calcutta, India: "Can you tell me what process was used to obtain the embossed surface on the enclosed printed letter-head? It appears to be an enamel laid over the regular letterpress printing."

Answer.—The sample is a good example of commercial relief printing in two colors. If this specimen was a short run the printing of both colors was probably done before the powder was applied to the surface of the sheet, and the fusing was done at one operation. This work is done under a patented process of relief printing. The procedure consists essentially of three steps—printing, powdering and fusing. The printing may be done on any press, preferably with the ink supplied by the licensee. The application of the fusible powder is usually done by hand, a quantity being poured upon the top sheet of a small pile of the freshly printed stock; this sheet is removed, allowing the powder to fall upon the next sheet, and so on down through the pile. The powder adheres to the ink. On removing a sheet it is shaken gently to remove the loose powder which has not adhered to the printed characters, and is then laid out in a pile, or it may be transferred to an endless traveling device, which conveys the sheet over a

source of heat. This apparatus travels at a speed which permits the fusion of the powder. As the sheet passes over the heated area, the powder attached to the printed sheets becomes partly liquefied, but chills immediately on leaving the zone of heat, so the sheets may be stacked with little or no danger of adherence. The writer has had the privilege of examining three heating devices, one a kerosene heater, one heated by gas, and an electrically heated device. The work produced will depend mainly on the operator who powders the sheets and fuses the powder. The speed or heat is varied according to thickness of stock, although in some instances the sheets were passed over the source of heat with the powdered side down. Where printers use the special inks, powder and heating device furnished by manufacturers, very satisfactory work is produced.

Printing Vignette Half-Tones.

E. A. Shea, South Boston, Massachusetts, writes interestingly of his method of printing vignette half-tone plates. His letter is as follows: "I am more than ordinarily interested in vignette make-ready. I find that there are a great many pressmen who are now making vignettes ready for catalogue work without getting between the plate and the block, and still obtain that soft phantom appearance around the fading edges of the printed work. I have done considerable half-tone printing in black and color, and when I get a vignetted plate to print, I place an interlay between the plate and block in the following manner:

"I pull impressions on a medium-weight manila top sheet, and cut away about twelve points inside the edges; then I cut out the subject and paste it in register on that piece of the top sheet that is cut away; then I place these between the plate and block. Next I sandpaper the block down to type height. Of course this method takes some time and is rather difficult when one has a small vignette that is so narrow in some respects that it will not yield easily to the convexity required unless nailed very closely all around on a firm wooden base.

"The foregoing is a logical method of working from a mechanical point of view, but, as I intimated, it takes time and has disadvantages on small and narrow plates when convexity is desired around the edges. Concerning the methods of make-ready on vignette work without removing the plate from the block, I understand the block is shaved or sandpapered down about the thickness of a postal card less than type height, and the rollers set as lightly as possible and still ink the form.

"Impressions are taken on a sheet of manila or any stock equal to the thickness of a postal card, and skived all around slightly within the hard edge of the plate. The subject itself is next cut out and applied on this; next the solids on that again, and then pasted on a bottom draw-sheet on the cylinder. Then the customary procedure of spotting, tracing and treating is gone into on the succeeding two or three overlay sheets as the case may require.

"Now concerning the latter method, is it not contrary from a mechanical point of view to have the block below type height, possibly causing 'work-ups'; or again, unequal heights on the printing plane of the tympan in comparison with the type, thus producing wear on the plates? According to accounts, pressmen have runs of 50,000 to 100,000 without a hitch."

Answer.—We have advocated your method at various times in our columns and differ only in one respect: Instead of sandpapering the bottom of the block, when necessary we advise that the top of the block be sandpapered. The reason for this is that sandpapering always produces a convex surface which is not a stable base for a plate, especially when it is printed on a cylinder press. This condition is responsible for plates tilting and causing "work-ups" in form more often than because they are below type height. We do not believe that the reducing of a plate a few thousandths of an inch below

type height, and the consequent raising of the tympan in spots, would make very much difference in the printing. In fact, it seems to prove it does not, since it is generally practiced. Clean edges in vignette work are due to two causes principally—low plates so that the ink is not driven into the screen of the plate, and very light impression due to interlay, or to a delicately patched-up or pyramided overlay.

A Cause of Wear on Type and Plates.

R. O. Vandercook, of Chicago, Illinois, writes the following interesting observations: "I am much interested in the communication in the April issue of *THE INLAND PRINTER* from an Indiana pressman who wrote: 'I am having considerable trouble on our press with cuts and type wearing on medium-sized runs.' I would like to swap observations with him. I have built some printing-presses, not, however, of the two-revolution style ordinarily in use. Your correspondent's clear statement of the case leads me to believe that he has done everything a pressman could be expected to do to remedy the difficulties. His case, I think, is decidedly for a printing-press builder.

"I have observed that where a spring or a duck in the bed of a press requires an extra heavy overlay to get a right impression from that part of the bed, the type and cuts will wear down much more rapidly than the parts of the form that are more strongly supported, and therefore do not require so heavy an overlay. This is due to the circumference of the cylinder being larger, because of the increased packing, than the pitch or printing line of the gears rotating the cylinder. If the circumference of the cylinder is increased by packing, that increase is sure to cause a slip or whetting action of the paper on the type. The printed sheet may slip or stretch on the tympan and not show a slur, or the slur may be so slight as not to be detected by the unaided eye; yet under certain conditions the "whetting" action of some tympan and paper would wear down case-hardened steel if the run were long enough. The best tympan to use on a press in good condition may be the worst to use on a press that requires overpacking to get a good impression. If the tympan is springy enough, it may take up the slippage caused by the extra distance around the cylinder due to the needed overpacking. Of course, if the cylinder is not down firmly on the bearers, and the overpacking is due to that cause, the most solidly constructed press will wear the forms. Wear on the gripper edge of the form may be more in evidence, for when the cylinder front hits the impression it is not held back into the gears by the impression load. When the load gets full on, the drag of the form may take up the back lash of the gears and then the form and cylinder will move in unison and the type and cuts back of the gripper edge not be whetted down so much.

"An old springy bed press with worn gears and parts all over may not wear down a form as rapidly as a good stiff press with a few defective gear-teeth, or gears not accurately set.

"I think the builder of the press is the best man to correct the troubles your correspondent describes, and I know that any of the builders of modern two-revolution presses would gladly correct such defects for any user of their machines."

William K. Hobbs, of Detroit, Michigan, writes regarding wear on type and plates: "I have read the article by an Indiana pressman in *THE INLAND PRINTER* for April regarding the wear of type and plates on his press. I have been a press erector and a pressman for about seventeen years and have had similar trouble. Would like to say that if he will get his bearers cut to, say, .914 inch, then pull the cylinder bearers down to .906 inch from the bed, he probably will eliminate his troubles. As it is, when making ready he has to overpack the cylinder .004 to .006 of an inch, which will cause the cylinder to travel out of time with the bed, causing the wear on his plates."



PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A Plural and a Possessive.

J. M. B., Wallowa, Oregon, asks: "What is the plural of tobacco? We had a discussion here on some jobwork and it was contended that the singular and plural were the same. Did you not have a paragraph recently relative to the possessive singular? When the noun ends in *s* is there any special rule for forming the possessive singular? 'This is Gus' ball' or 'This is Gus's ball'?"

Answer.—The only dictionary which contains a plural for tobacco is the Funk & Wagnalls New Standard, and the spelling there given is tobaccos. Were this word of the same nature as potato and tomato in the matter of use in the plural, its plural should be tobaccos, like potatoes and tomatoes. But the word is not like the others in its use, and the plural is only a form, seldom used, to mean "kinds of tobacco," just as teas and coffees are used for "kinds of tea or coffee." In fact, many people would insist that none of these three words has a legitimate plural, but the objection is purely academic; the plurals have become established, and are used on occasion, notwithstanding the scholarly protest. Assertion that tobacco is the same in singular and plural must have been based on a misunderstanding of the true sense of "kinds of tobacco," where the only plural is "kinds," and tobacco is singular.

This department has contained many paragraphs about the singular possessive in question. We have answered the question many times, but here is our answer again. The right form of the name queried is "Gus's," and every name like it should have 's added to make the possessive. Some grammar text-books treat it differently, but the best and the most of them prescribe the form here given. One book (Bullion's, I think) says that one title is "Davies' Algebra" and another is "Wells's Grammar," without any reason. Of course the fact is that one man made it right and the other wrong.

Suit Yourself.

R. T., Mount Morris, Illinois, writes: "The following is the matter I desire to discuss:

"Mrs. Harry Kable and son, Robert, visited on Saturday with her parents, Mr. and Mrs. Charles Walkup, in Oregon."

"I queried the commas before and after 'Robert.' You answer that they are O.K. I also queried this to the head proofreader of the Chicago *Tribune*, as the *Tribune* and the Government Printing Office are regarded as two excellent authorities in style — and intelligent style represents practical grammar. The *Tribune* says the commas should come out. I think so, too.

"You say: 'Commas are correct. Without them it would mean, in theory, that he was one of a number [I had noted that Robert was an only son]; but it matters little in practice whether commas are used or not.'

"My grammar says if it does not matter, cut 'em out.

"My grammar says if the commas are not essential to the meaning and clearness of the sentence, cut 'em out.

"My grammar says the comma is sometimes used to indicate a pause in the speech, if the pause is essential to rendering clear the meaning. There is no pause before 'Robert' in the above sentence. There is no pause — unless one desires to 'highbrow' his chatter — in the following:

" 'I saw your son Robert this morning.'

" 'Where is your brother Bill now?'

" 'A great man was Burns the poet.'

" 'The poet' is in apposition to 'Burns' in the last sentence, and my grammar says not to use a comma after 'Burns.'

"In the first two, why let 'theory' drop in commas and indicate pauses when they are not wanted there? If I desire to indicate in print that I have said 'Where is your brother Bill?', just like that, and not 'Where is your brother, Bill?', why should 'theory' cause my manner of speaking to be changed? If that bloominated comma must go in there, how in the world will I be able to indicate that I did not have my character make a pause after 'brother'?"

"Most professional slingers of commas would say: 'If the commas should enclose "Mr. and Mrs. Charles Walkup," they should set off "Robert."' Is that the application of theory? Does the p. s. o. c. insist that there be a uniform distribution of commas, regardless of the pauses and the meaning which the pauses have? Does he insist that the commas should be 'slung' in after and before 'Robert' — making pauses where there should be none, or trying to make the meaning clear when it is as clear as it can be made — just because they are used to set off 'Mr. and Mrs. Charles Walkup'?"

"Now, these uses of the comma (a) to indicate pauses and (b) to render clear the meaning are strictly grammatical, whether they tend to destroy the uniformity of 'sticking 'em in here and there' or not. 'Uniformity' is a wonderful device for clothing the work of the printer with beauty, but it has its limitations, and he is a wise guy who recognizes them and uses commas which are well trained.

" 'What are you doing here?' he says to the commas before and after 'Robert.'

" 'Why, I just thought I'd step in here. I usually stop at places like this.'

" 'Don't you know that, standing as you are, readers will stop when they see you, and that the man who made this sentence does not want them to stop?'

" 'Yes, but it isn't what an author wants that makes him fat.'

" 'You shouldn't edit an editor! Besides, you are not needed here. You clutter up the place.'

" 'How about them two ginks farther down the line?'

" 'They have half a right to stay. I'd "can" them if I had half an excuse. But there is not the shadow of an excuse for your being here. You're a good boy, but you don't always know your place. If I didn't have to hire a machine-man, a bank-man, a proof-boy and a proofreader and reviser to get you out of there, into the hell-box you'd go this minute.'

" 'You're always quarreling with me.' "

Answer.—In a perfect world these pleasing discussions would be impossible, for there would be an undisputed place for every comma, and every comma would hold its place unchallenged. I had not meant to subject R. T.'s commas to a categorical imperative. If he claims, and his readers acknowledge, his composition's complete freedom from ambiguity, the purpose of the writing and that of the reading are alike accomplished, and all is well. But the principle stands intact, that without the isolating punctuation the proper noun carries implication of closer apposition than when the text runs on without impediment.

Reconciliation and Recapitulation.

C. J. D., Chicago, writes: "In your answer in the March number of *THE INLAND PRINTER* to J. J. B.'s query concerning the use of the word reconciliation, on the last page of a report of a society (the word recapitulation having been suggested by the proofreader), you say, 'I do not see how reconciliation could be right.' In fact the statement might be either a reconciliation or a recapitulation. Reconciliation is an accountant's expression used to denote the bringing into agreement (arbitrarily or otherwise) statements that should agree but do not. A recapitulation would be a summing up in condensed form of the statements in the report. An examination of the page in question would show whether it was a reconciliation or a recapitulation."

Answer.—I must admit that my answer to the question referred to was made without research or inquiry among accountants, therefore simply disclosed a culpable ignorance. Of course the matter in question must have been such a reconciliation or the author of it would not have insisted that it was right.

FROM COPYHOLDER TO PROOFREADER.

NO. 9.—BY H. B. COOPER.



CAPITALIZATION had always been a bugbear to me in the proofroom. I had had considerable experience in checking up punctuation, spellings, divisions of words, and end-of-line slips, all of which had become semiautomatic to me, so that my conscious thoughts were left increasingly free to attend to the real difficulties of proofreading. "But capitalization is so much a matter of style," I said to myself; "I don't know how to relegate it to my subconsciousness."

I wish that some experienced proofreader might have spoken the word in season to me: "Don't worry about it. At least ninety-five per cent of your capital letters you can merely notice, and 'let go' on sight, as you let your familiar spellings go."

Perhaps I should not have credited it if I had been told. Anyway, there was no one to tell me; so I had to puzzle it out for myself.

Analyzing the situation, I realized that the elusive thing called "style" was my bugbear—the style that has become practically a monopoly of the proofroom and is little known outside. Proofreaders seemed to speak a strange language. "Cap!" "Lower-case!" "Up!" "Down!" Where did they get their authority? Not from the dictionary, nor from books of rhetoric or grammar that I had studied. Apparently, they were a law unto themselves—possessors of a fund of information all their own. And style was a traditional thing, handed down from one generation of proofreaders to the next. So gradually had it been evolved in the long processes of book-making that only those intimately connected with the making of books could be expected to understand it. To me—uninitiated in those days—tradition's whispers sounded not altogether unlike the old game: "Thumbs up! Thumbs down!"

I had to follow along very warily, look wise, and pick up what I could. In some specific case, if I turned for information to the proofreader whose desk was next to mine in the book office—"Our style is *down!*" she would answer authoritatively; or, it might be, "Our style is *up!*"

One day she vouchsafed to me the answer: "Oh, lower-case the seasons, by all means—spring, summer, winter and fall. Too many caps spot the page, you know."

Yes, I knew then; but—frankly—not till then. I had not dreamed it before, and no one had ever told me: "Too many caps spot the page." Pages began to look spotty to me after that if they contained an undue proportion of capital letters. Gradually I, too, was acquiring the proofreader's point of view. And I marveled: "How is it possible for college graduates, even authors and editors who have a fine discrimination in matters of literary style, *not to know* some of the simplest rules for capitalization that are common property in the proofroom?"

In one way or another I was learning my lesson—not to take up the subject of capitalization by itself, as something apart from uniformity and style, since rules for capitalization enforced in a book office have very much to do with typographical and other effects and with the general harmonious appearance of a printed page.

"At any rate," I said to myself, "I'm not going to forget that there are thousands upon thousands of words that are capitalized in their *own right*: All proper names, and most proper adjectives derived from them; titles that are a part of proper names; most abbreviations; numbers in Roman notation; the pronoun 'I' and the interjection 'O.' I am going to group all these things, capitalized in their *own right*, and pass them by unchallenged—even if I *don't* know all the style requirements of the proofroom!"

That was Group No. 1.

A bunch of page proofs was lying on my desk one morning when our foreman came hurriedly in from the composition department to blue-pencil an error for which he seemed to consider himself or one of his men particularly responsible—an error of capitalization with a two-line initial letter:

LADY Randolph Churchill.

This was the way the new chapter started, and our foreman put a heavy blue ring around *Randolph Churchill* to signify "all caps." I needed not to ask any questions. It was obvious as soon as called to my attention that the lady's *name in full* should be capitalized by reason of its position. There were certain positions, then, that called for capital letters—the reasons therefor being such as compositors could understand, hence, I concluded, typographical reasons. Any word, no matter what its importance or unimportance *per se*, if it were found in one of these positions of vantage must of necessity be capitalized. That was easy, almost automatic. Like the compositors, I would associate capital letters with certain positions upon the page.

I soon discovered that some of these positions which controlled capitalization were:

With initial letters, capitalize all the first word if it contains three or more letters: REMEMBER. If the first word contains but two letters, or one, the word following is capitalized with it: BE SURE. A GOOD rule. If the second word contains but a single letter, capitalize also the third word: AS A RULE. If a proper name, capitalize in full, for appearance: PRESIDENT WILSON.

Legends, center heads and display lines usually have all principal words therein capitalized by reason of position. Principal words may include all words of four or more letters; some words of three letters—not prepositions; So, No, and certain adverbs of two letters; and *the last word of the line*, no matter how unimportant. It is capitalized by position, as the

last word, to balance the first word, which is always capitalized: A Home You're Proud Of. This is a very old rule, known in proofrooms from time immemorial. Query: How should it be so little known outside?

This was the second grouping of capital letters that I made; and to this group, where the position of words was to suggest to my mind their capitalization, I added well-known rules of grammar which, like the rules of typography, called insistently for capital letters in certain positions:

1. First word of every sentence.
2. First word of a line of poetry.
3. First word of a direct quotation.
4. First word of a direct question.
5. First words of separate phrases separately numbered or paragraphed.
6. First word after colon, for emphasis, or when introducing a sentence having an independent meaning.

Now for Group No. 3.

"Uniformity of capitalization is not particularly a matter of style," I said to myself. "No one in or out of a proofroom would care to see the same Prince in a story-book running through its pages sometimes with his cap on and sometimes with it off! Only, a goodly number of readers would not notice it. I am apt not to notice a thing like that myself, because I have not been trained to notice it. So here's where the eye practice and the memory training begin: From now on, words that are capitalized shall at least be uniformly capitalized, right or wrong!"

I made this Uniformity Group to include cases like the following:

"A postal will bring *catalogue*. . . . Send for newly compiled *Catalogue*." (Make uniform, either cap or lower-case.)

"In extreme *western* and Southern States." (Cap *Western*.)

"The Hood River *Valley* . . . apples from the Hood River *valley*." (Make uniform.)

"Murray *Walking Boots* and Oxfords. . . . Murray *walking boots* are reasonable in price." (Make uniform.)

"Good morning, *Admiral*. . . . Of course I don't mind, *admiral*." (Make either cap or lower-case.)

Printed matter is full of such inconsistencies, and it takes an eagle eye to guard against them. The task I set myself has lasted through the years, without cessation.

But I have simplified the task for copyholders, as for myself, by this grouping of

CAPITAL LETTERS.

1. Own Right.
2. Position — Typographical and Grammatical.
3. Uniformity.
4. Style — to be considered later.

Copyholders should classify everything that they can be sure of, and dump the rest, for the present at least, into a big waste-basket labeled "Style." Perhaps the contents of the waste-basket can be sorted out later.

I do not mean to speak disrespectfully of the "waste-basket," which contains many treasures. I was thinking only of its capacity when I used the word, for I wanted something big to hold the sheets upon sheets that would be thrust into it.

Copyholders will find that approximately ninety-five per cent of the capital letters that come their way fit into one or another of the first three groups and can be attended to by rote. But their minds must have something the capacity of the above-mentioned waste-basket if they are keen to help me sort out its contents. For the present, I feel sure that I have given them enough to do — enough, that is, to prove who are the ambitious ones.

EDITOR'S NOTE.—There will be three more articles in this series, making twelve in all, which constitutes a year's instruc-

tion for copyholders who would advance to the position of proofreader. Mrs. H. B. Cooper, the author of the series, generously invites copyholders or others who have been helped by her articles to get in touch with her direct, her address being 5626 Stewart street, Philadelphia, Pennsylvania. Mrs. Cooper promises a personal reply to all letters received.

THE CARE AND USE OF BRASS RULE.

BY W. W. PANNELL.



METAL rule is one of the most important articles in any printing-office. It is a noticeable fact that more and more plain rule is being used for borders for advertisements, box headings, etc., than ever before. This is in line with the move for more simplicity in printing. The end of the heavy ornamental border, that had to be set up in pieces like type, is near at hand. Even the book typographers are using plain rule in the designing of title-pages.

A thinking typographer can make metal rule fulfil the average requirements for borders. Other typographic elements being equal, using plain metal rule for borders gives all the advertisements in a newspaper the same uniform appearance and thereby improves the typography of the paper. Plain metal rule is now used, almost exclusively, for borders in the large metropolitan newspapers, while the smaller ones are beginning to realize that a uniform border is preferable to a different style of border for each advertisement, as the varying styles give a distracting effect to the general appearance of the paper.

Metal rule is made of brass or type-metal. Brass rule wears longer and is therefore more universally used, although the products of the various typesetting machines are severe competitors in shops where these machines are readily accessible. However, in our office, when we speak of "metal rule" we mean "brass rule." Brass rule is sold both in strips and fonts of assorted sizes. When bought in strips it should be cut in the various standard sizes, placed in the case and the rule-cutter placed under lock and key — for a careless and incompetent person can ruin an entire font of rule in a short time. The longevity of a font of rule depends wholly on the care that is taken of it. After using, rule should always be cleaned with a rag saturated with benzine and placed in its proper compartment in the case. It should never be scraped with any hard substance as that will impair the face of the rule and destroy its printing qualities. Neither should an incompetent compositor be allowed to cut rule to make it fit. Keep the rule-cutter religiously out of sight and teach him the various standard sizes, explaining how to make up from these the size he wants.

The following cautions and methods of using metal rule are appended for the benefit of those who have had trouble in its use, owing to ignorance of the proper methods:

In setting up a ruled form, where the lines are made up of two or more pieces of rule, always alternate the joints and do not have them run down the same place in the page or it will give a streaky appearance when printed. In setting up a form containing rules in the job, or one having rule borders, allow a point or two for the lock-up; otherwise the rules will bind and cause a faulty lock-up, which will necessitate unlocking the form and inserting rules of the proper length — not to mention the rule that is most probably ruined and will have to be replaced. Never let a compositor bend rules to make mitered corners. It takes an expert to do that and do it right, and open corners are preferable to a lot of spoiled rules. A perfect rule-joiner can be easily made of one part of Japan drier and four parts of boiled linseed oil mixed into a thick paste by the addition of plaster of Paris.

COST AND METHOD

BY BERNARD DANIELS.

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to \$50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

Speculating in Ideas.

Sometimes it seems as if there is something in the printing business that is particularly attractive to men with the gambling instinct—so many of that class appearing to be engaged in it. As Isaac Blanchard, of New York, once said: "The printer gambles on the man he places in charge of his plant, in the efficiency of the man he hires to do the work, in the condition of the weather when he comes to print, and on the kind of copy he will get. Then he gambles on the ability and willingness of his customer to pay without a reduction."

Then, as if these risks were not enough, many printers are seeking to add the gambling on ideas. Perhaps that phrase needs a little explanation. Printers are selling mere printing with all the risks named above and a few others, but they are going further in accepting the challenge of the buyer who wants to get something for nothing, and are working out ideas and making suggestions and sketches and submitting them in competition without the thought of making a charge for them. The stake is a job at a competitive price, for which a half-dozen gambling printers will submit drawings and dummies worth anywhere from twenty-five to seventy-five per cent of the entire price to be paid for the job, knowing that only one of them can be accepted and none of them paid for.

The salesman brings in a request, or one comes in the mail, asking that an estimate be submitted and sketches and dummies furnished. Immediately the gambling printer almost falls over himself in his haste to comply. The artist is called in, and the paper-man asked for samples; time and money are spent without stint, and finally there is a creation of which the printer has a right to be proud ready to show the customer. The salesman carries it around to the customer and is referred to the purchasing agent, who smiles in a cordial but noncommittal way and says: "That is very nice, but I am not prepared to pass on it today; just leave it with me and I will advise you in a day or so when I have had time to compare it with others."

In a few days, not hearing from Mr. Purchasing Agent, your man calls again and is met with just as cordial a smile, but is told: "Sorry; your idea was very good, but your price was so high that we had to give the order to another printer who had equally as good a sketch." And all the work and thought and energy and time have gone for naught, as the idea, being worked out for that particular house, is of no use for any other in its present shape. You have lost; the buyer has won in this hundred-to-nothing odds.

A little later you see the booklet or catalogue for which that sketch was made on the street, with a very close imitation of your idea—or, what is more likely, a combination of the best of the various ideas submitted.

There is only one way to stop this, and that is for the printer to refuse to make any drawings and sketches on specula-

tion, and to make a charge for all such work according to the amount of time taken, whether the job is placed or not.

Stop throwing away good money speculating in ideas. Sell the idea to the man to whom you submit it and leave it with him to do with as he pleases, and then solicit his business for the printing on a true business basis; he will respect you more and you will make more money.

Fully one-third of the cost of selling in some of the metropolitan printing-offices is the cost of making dummies, sketches, drawings, etc. In one case of which we have knowledge, eleven concerns submitted bids on a booklet of 32 pages, the total value of which proved to be \$3,250, while the actual cost of the ideas and drawings submitted for the cover and layout was found, by actual canvass of the bidders, to be \$1,910—one spending over \$300 and submitting a handsomely bound dummy in full cloth, with gold and color stamping. Of course this was an extreme case, but it shows where the gambling tendency leads.

Naturally our readers will, with one accord, claim that what they are doing is business promotion and not gambling, but at the present time it certainly is out of place even in their own classification. Conservation of waste, if you prefer the term, would call for the abolishing of the competitive idea and dummy.

The Cost of Type.

The cost of type has soared away up during the past year, until it is now higher than it has ever been within the knowledge of the present generation of printers. Many printers are using that fact as an excuse for not buying new type, or for buying fonts so small that they are the cause of much lost time for picking and sorts hunting. This is a big mistake.

Labor has also increased its cost per hour, and it takes just as long to distribute, and just as long to pick a sort as it did before the war. Bear this in mind when you feel like scrimping on the amount of type you are willing to buy. You may put off the buying of new faces if that is your desire, but you can not do good work at a reasonable price and not renew your type as it wears out. There is no use trying to dodge this fact. If you do not buy new type frequently so that practically your entire plant is renewed every four years, you will pay out more money for make-ready in the pressroom, and for picking in the composing-room as the fonts grow shorter by reason of discarded bad letters.

Labor may have gone up twenty-five per cent in the past year, but it has also become scarcer and you can less afford to waste any of it. If a \$10 font of type will prevent picking of a much used face, it will be a good investment, for with labor at 50 cents per hour, plus overhead, it does not take much sorts hunting to eat up the price of a font.

It is true that a dollar buys less type and less labor, but wisdom says: "Why stop making money because it costs ten

dollars a day for a horse and wagon that we hired last year for six?" We are going to stay in business, and to do it we must have type. New type saves money in the pressroom, and plenty of type saves money in the composing-room. The cost of type is up and is going higher, but we can save our customers money by buying new type and charging the extra cost to the proper production item and then give them the advantage of the quicker production.

Every business is confronted with the same increase in cost, and all but the printer seem to be meeting it by passing it along to the ultimate consumer. Why not the printer?

Foot or Head Work — Which?

Until the past few years the composing-room was the least cared for and poorest arranged department of the printing plant. The idea had been entertained that the composing-room was the "sink-hole" of the plant; and it almost seemed as if every one were trying to prove it true.

The adoption of the Standard cost system in many plants brought some reform, and convinced those who kept accurate records that the fault was not with the department but with the way in which it was treated. No attention had been given to the proper placing of the furniture of the composing-room beyond seeing that the stands were as near the windows as possible and that there was room on one side of the stones to lift down the forms. Cabinets were allowed to be placed in any unoccupied spot or against the walls, and lead and rule racks were stuck in an out-of-the-way corner.

The improvement in furniture brought some change and made possible a great condensation of the area of the composing-room. Then some of the wiser ones began to see that it really cost money to have a compositor travel all over a large room to get the few kinds of material he needed for any one job. The next step was to divide the work into sections and equip particular sections of the composing-room to handle the different classes of work.

The introduction of the composing-machine made this easier, and now the introduction of the idea of non-distribution has made it still more advisable — especially as the number of compositors is growing considerably less because of the war.

The correct work of the compositor is the selecting of types and placing them in proper position to represent the combination of words and the character of display desired by the customer. It is largely a mental process, accompanied by light physical movements. Under the old method of placing the material in the composing-room it became a pedal exercise requiring considerable physical stamina and was very exhausting, therefore reducing the mental energy.

Then we tried to make the compositor do headwork while almost doing a marathon with his feet. Now that the compositors are scarcer and we must utilize some of the older and less active ones, and will soon begin to receive back some who will be less able to do footwork though they will be just as good as ever in the head, it behooves all printers to rearrange their composing-rooms by placing everything as handy as possible so that each compositor will have to travel only the shortest possible distance in his day's work.

This emphasizes the idea of a smaller selection of useful faces and a duplication of fonts, so that every man can, so far as possible, have every type he is likely to use right in his own alley. The manufacturers of printers' furniture are working up to this point, and a number of new-style stands and cabinets are built so that they will not only carry the type for almost a complete composing-room, but also a full selection of leads, slugs, rules and spacing material.

During a visit to a newly equipped plant a few days ago, the writer was told that the composing-room now contained just one-fifth as much floor space per man as it did before the change, while there were just as many faces of type and more

fonts. This was partly accomplished by removing the racks for standing type — that is, the type-forms for jobs that were ordered to be kept for future orders — from the composing-room proper. These racks were placed in another room under lock and key, so that there could be no picking of live jobs.

Now is the time that space and travel count in the composing-room, and in most cases the first few weeks under the new arrangement pay the cost of making the change from footwork to headwork. Remember that compositors do not set type while wandering around the room looking for cases or other material, or picking sorts.

The composing-room is the easiest to rearrange of any department of the business, as it may generally be done by the people employed there and does not call for the machinist or the carpenter to make the change. Perhaps that is why it is so often neglected. It does seem that the thing that is most easily seen and done is the one that is left to the last.

A Printer's Advertising.

Advertising is not something new, as some people would have us think, but is just the natural expression of things and as old as Nature herself. The first flower that bloomed was the first advertiser. It advertised for help in preparing its seed; it needed assistance in fertilizing the seed so that its reproduction and increase might be certain. By means of color, form and scent it attracted the bee and secured her services, paying her with the honey which she carried away. There is the whole story of advertising. It must attract; it must interest sufficiently to secure a consideration; it must reward the one attracted and interested in a substantial manner.

It is a long reach from the first flower to the present time, but conditions have not changed. The flower still advertises successfully in the same old way. No one has discovered a better way of advertising to the printers' prospects, which, like the flower, need to be stirred up so that the pollen will fertilize his profits. His appeal is that of color, form, and occasionally odor (often the scent is decidedly unattractive, to say the least), unless he uses a phonograph and a brass band.

All down the ages the children of Nature have advertised, each in his own way, from the gentle manner of the flower to the fearful roar of the lion. Again, how like humanity. One uses the dainty circular, replete with the perfume of honeyed words, to attract the gentle and refined; another with brilliant color and commanding size like some great tropical plant, carries the arguments of the promoter to the mercenary; still another copies the lion and advertises his hunger for orders with fear-producing and blood-curdling stories of misery and distress to call their attention to the fact that he has what purports to be a remedy; and then there is the one who fixes his faith on the big electric sign and the gaudy poster as his method of attracting the bees. But after all it is the same primitive function.

Now, let us consider the printer. Where does he come in? He wants all of these advertisers to come to him and help him, but what is he doing to attract them? He has the same appeal to the senses as all other animate things; he has color, form, the perfume of language properly displayed; he can furnish his customers with the honey that will repay them for coming to him. Why, then, is he not one of the most prosperous of tradesmen?

Because he does not advertise. He is like a dying plant, his colors are all dulled, his form wilted, and his perfume gone.

To be successful, a printer must advertise continuously; not merely in dull times, when he needs business; not only when he wants to expand or to fill up a dull spell, but all the time. The most important job that comes into any printing-plant is its own advertising, and nothing should ever be allowed to sidetrack it so that it is not mailed right on time. Like the flower, the printer has the advantage of making his own best

advertisement. His advertisement, if properly prepared, is always a sample of his work — the thing he has to sell — it can never be anything else except by mistaken judgment.

There are some printers who realize this and who are making it profitable, but there are few printers who advertise anywhere near the amount they should. Constant advertising, if properly placed, creates new business and increases the business placed by old customers; but remember, two orders can not grow in the same spot any more than two material objects can occupy the same space in the atmosphere; therefore, do not waste time, money and intellect by constantly going after the business that already exists in the shape of customers of other plants.

Advertising costs money, and you must spend it before you get any return. The bee does not visit the unopened flower. How much? That depends. What would be extravagance for one printer would be niggardliness for another. A small plant without outside salesmen can afford to spend from ten to fifteen per cent of its gross receipts in advertising. High? Not at all; a salesman or two would cost you as much. A large plant with good salesmen would be recklessly extravagant if it spent half that much, and should be able to keep in the front at a cost of from two to three per cent of its sales, not including salesmen's salaries, depending upon the class of business.

The printer who only advertises spasmodically is doomed to failure at no distant date. We hear of the modest violet among flowers, but that very modest flower advertises by its perfume and its color through getting together in masses. And the overmodest printers can do the same thing by community advertising. It has been tried in several cities and proved a success. No, it is not any cheaper than the other kind; just good, because it enables the backward fellow to come forward.

Carry away these thoughts: No advertising, no growth; little advertising, little growth—if it is done in the right way. Even poorly executed advertising is better than none; but we do not recommend this. Your advertising is *you*, just as the color and form and perfume are the flower. If you deliver the honey in the shape of good work and good service, the customer will stay long enough to enable you to fertilize the profits. The bee does not stop long in the honeyless flower, nor customers last long with serviceless printers, no matter how brilliant the advertising colors.

The Hour-Costs for 1917.

The United Typothetæ of America is now gathering the data for the compilation of the "Composite Statement of Hour-Costs for the year 1917," and, as a large number of the members of that organization are readers of THE INLAND PRINTER, we take this opportunity to call their attention to the importance of this statement and the necessity of having the largest possible number of printing-offices correctly represented in it.

Last year this statement showed a considerable increase in costs with a rather low percentage of productive time. We believe that this was due in a great measure to the small number of members furnishing reports for inclusion in the average.

It is the duty of every member of the Typothetæ, and every printer using the Standard cost system, to furnish a copy of his annual cost statement on the 9H blank to the United Typothetæ. As the reports are not published, but merely used as parts of an average, no printer who has the required data should have any objection to sending it in. And there is certainly no excuse for doctoring the records.

In speaking of this to one printer, we were told that he did not propose to expose his economies in production so that other printers would be induced to adopt the same machines that he was using. How foolish! Any one who is at all familiar with the field of printing machinery knows that the past few years have driven out most of the inefficient ones or forced the manufacturers to improve them so that they can

hold their own. It is also well known that the manufacturers of most machinery have records of just what they will do, and that these records are open to prospective buyers.

The days of secrecy in the use of mechanical processes and so-called "trade secrets" has passed, and present indications are that many manufacturers are preparing to be even more open in their publication of records than they have been. This is the day for the spreading of trade information, and those who attempt to defeat it by secrecy or by manipulation of records are very apt to suffer.

Only the other day a builder of a popular printing-machine was heard to say of a large printer in a big city: "We are not anxious to sell him any more machines because he gives out the wrong dope about their production. He hurts us more than if he were to throw our machines out; but he will not do that because they are doing far better than he says."

Send in your report as soon as asked for; or, better still, volunteer it so that the 1917 composite report may be the nearest correct we have ever had, representing, as it does, the transition period from the old days that will not come back, to the new which are now with us and likely to last for some time.

Check-Up Estimates.

The present unsettled condition of the printing market has had a tendency to increase the number of check-up estimates that the printer is asked to make. Buyers who have placed orders with their old printers are surprised at the price and feel that perhaps they have been overcharged, so they run to another printer and ask him to estimate from the completed job.

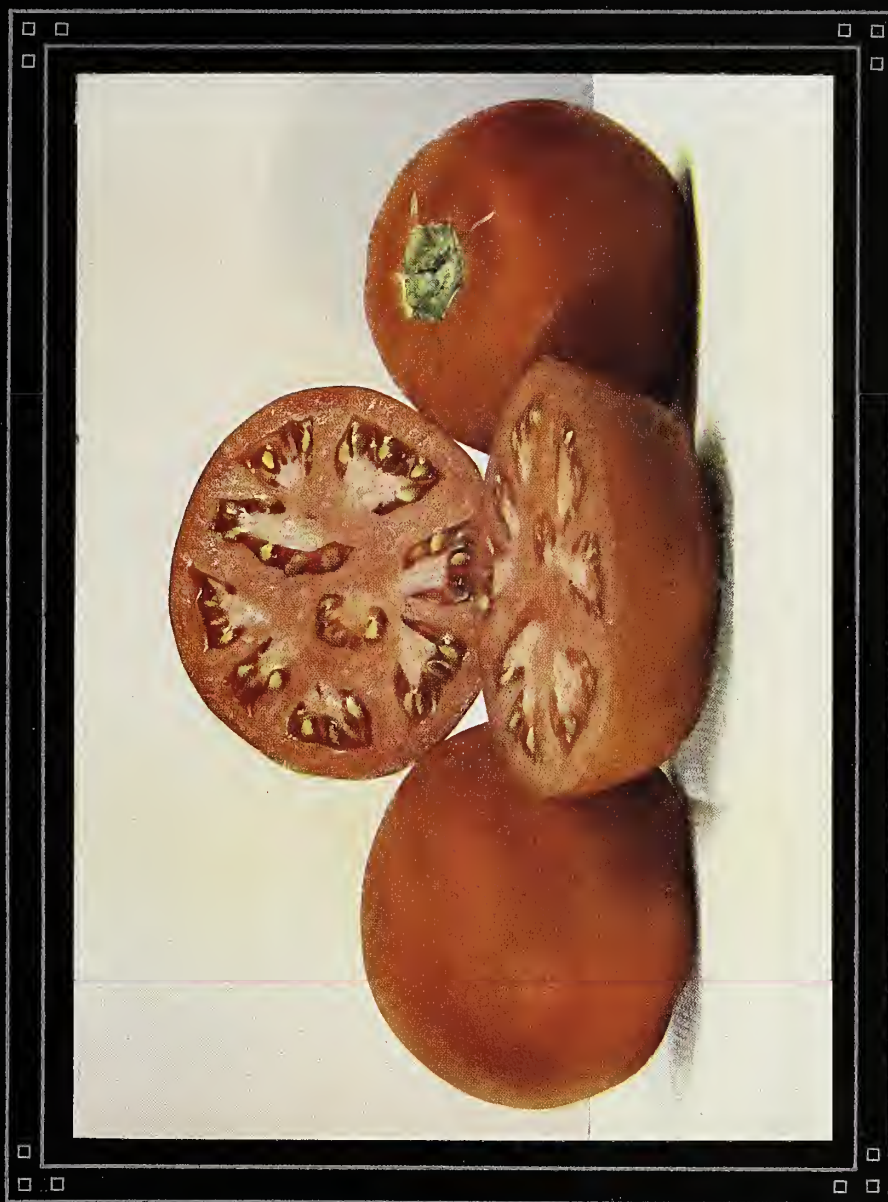
Every printer who is asked to estimate on a reprint job should satisfy himself that it is a bona-fide proposition and not a check-up, and should in all cases refuse to make a check-up estimate without knowing all the conditions as to copy, alterations and special requirements before making the figures; and should then charge a fee for making the estimate according to the time it takes to make it.

It is well to remember that the word of the customer is not always to be taken in such a case, and that it is possible that what he thinks was good copy may have been very difficult to the compositor. Where the job has an imprint, it is wise to get in touch with the printer who did the work and learn from him the true conditions, then be governed by what is learned in making the price.

Today, the printer has a chance such as was never before afforded him to get away from the estimate curse and substitute the cost-plus method of printing. In this he has no better example than the United States Government, which is placing business amounting to millions of dollars on the cost-plus basis and guaranteeing a certain profit.

Another feature of the check-up estimate abuse is that of certain printers who, having made a guess on the price of a job and lost it, send to one or several trade journals asking for an estimate, but usually forgetting to give more than half the essential details. For instance, we have just received such a request for "price on 10,000 catalogues, 64 pages and cover, size 9 by 12 inches, on paper costing 11 cents per pound." That is all the specifications given, nothing said about the kind of copy, the size of the type-page or the type, whether it was to be illustrated or not, whether it contained any tabular matter, or if it was printed in one or more colors on the cover. Possibly the customer did not give any more, but then the printer should make his own specifications.

Recently a job was sent to four trade journals for estimate, with but little better specifications, and then the inquirer had the nerve to try to make a comparison of the quotations received, though the details showed that two of the estimators had figured on different specifications from the others. This kind of thing is not good for the printer getting the figures, nor for the trade at large if the figures are published.



EXEMPLIFICATION OF THREE-COLOR PROCESS
FOR SEED CATALOGUE WORK

Three-color process plates by courtesy of the Hicks-Chatten Engraving Company,
Portland, Oregon. Printed by The Henry O. Shepard Company,
Chicago, Illinois. Ault & Wiborg Process Inks used.

TEACHERS' ROUND TABLE

BY W. H. HATTON.

Instructors of printing are here offered the opportunity of discussing the various problems that arise during the course of their work. The editor will be glad to receive ideas and suggestions that will be of value to the fraternity.

A Course of Study Giving the Work by Grades.

At the third annual convention of the International Association of Teachers of Printing, held at Newark, New Jersey, in March, there was a demand for a course of study that would cover the work done in the printing department in each grade. Not only were the teachers present anxious to have such a course that had proved practical and was actually being taught, but the superintendents of schools were anxious to have a schedule upon which they could base their plans. For this reason the following contribution by Orley W. Athey, of the Jefferson High School, Portland, Oregon, is particularly interesting at this time:

In working out a course of study for the teaching of printing in a school other than a vocational or trade, one has many

less of the profession or vocation taken up as the life-work. First, last and all the time, we lay stress upon the fixed gulf between printing and stamping, and while we do not discourage the young man bent upon becoming an employing printer, we

Exercise No. 3.

Set in 10-point Bodoni Book, 14 ems measure, leaded with 2-point leads. Indentation is 1 em. Set your guide line.

To justify a line means to space out the line in the composing-stick to the full measure of the job or page being set.

The proper justification of the line is one of the first and most important problems which confront you as a student of printing. An improperly justified line may cause a lot of trouble and unnecessary waste of some valuable time on the press—if, indeed, it reaches the press in safety. And a pull-out when a job is partially completed means that part of the job has been spoiled and must be run over at the expense of the office doing the work. More than that, it brands the workman as a “blacksmith”—an incompetent fellow who is negligent concerning his future welfare.

fully if the change lengthens or shortens the line. It is the very best practice to read each line after it is set and before it is spaced out, in order that you may correct as many errors as possible, setting a “clean” proof and bringing joy and pride to yourself and your instructor. Never make a “galley” correction unless the letter or character is the same size as the one replaced.

When quadding out break-lines place the spaces next to the last word in the line and not between the quads or at the end of the lines where they will fall off and cause the form to pi.

A few words on distribution: Be extremely careful in handling the type over the case that none falls off your handful into the case. Take a word at a time, or a portion of a word, and spell it to yourself when throwing in. Use the utmost of care in sorting the thin spaces. Remember we have three sizes of thin spaces, the 3-em space and the nut quad, which have separate boxes and they MUST NOT be tossed indiscriminately into any one of the five boxes. If you sow a bad case of type you will surely reap a bad proof and a low grade

Lesson No. 3.

are consistent in showing him that the best-paid employees are the cheapest in the long run.

You may say, “Why all this?” The reason should not be far to seek, as it is our contention that a student who has been properly instructed will seek employment among real printers, not among the small shops eking out an existence in every city.

The course prepares the boy who may later become manager of a dry-goods store, or in some other business foreign to printing, so that he will know why it costs about a certain amount to print five thousand letter-heads. He knows something of the printer’s overhead, the scale of wages, etc., and can figure fairly accurately on any given job. He knows, from

Pupil's Copy Sheet and Time Record

Name _____ Period _____ Room _____

Date Commenced _____ Date Completed _____

Errors _____ Outs _____ Doublets _____ Revise Errors _____ O. K. _____ Grade _____

DATE	MINUTES	DATE	MINUTES	DATE	MINUTES

EXERCISE No. 1

Set in 10-point Bodoni Book, 14 ems, leaded with 2-point leads. Set a “guide” line at the head of your work, thus:

Brown, John B. Period II. March 19.

CORRECT SPACING

Indent, or set in, the first line of a paragraph one em quad in measures of ordinary length similar to this one. If the measure is much wider, increase the indentation approximately one em for each twelve picas additional width. Indentation must be made uniform in all paragraphs throughout the job.

The space used in ordinary composition of lower case lines is the three-em space. When this space is insufficient to fill the line completely, judge the amount of space necessary to fill the line and the number of spaces between the words; then choose either en (nut) quads, two

3-em spaces, or a 3-em space and such thin spaces as will space the line evenly its entire length.

When justifying a line avoid thin spacing as much as possible, choosing rather to space out than to space in.

Where one sentence ends and another begins an em (mutton) quad is usually used. This space must be varied proportionately with the spacing between the other words in the line. Always begin a sentence with a capital letter. After a comma, or after the period of an abbreviation, slightly less space should be used than elsewhere in the line. After a colon or semi-colon a little more than the ordinary space should be used.

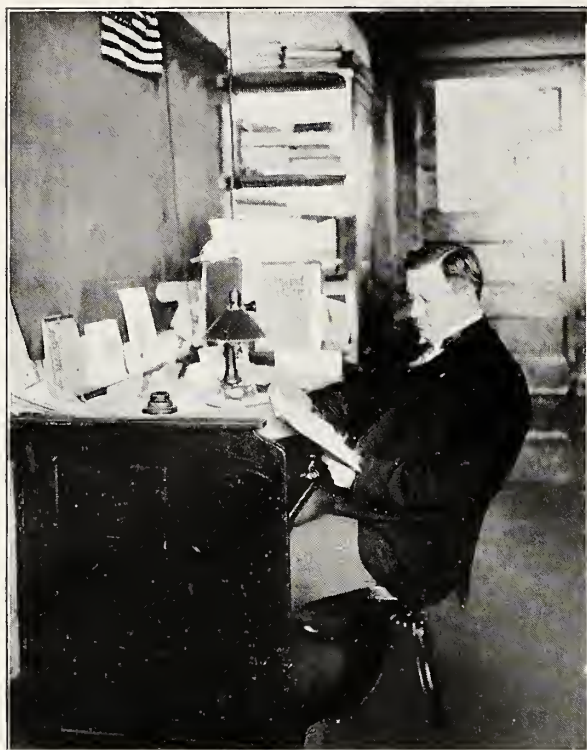
Use a hair space before a colon, semi-colon, exclamation point or interrogation point unless there is sufficient space cast on the character itself. In using quotation marks a hair space should separate the marks from the words quoted.

Lesson No. 1.

questions to consider, and while the following course is not ideal, it nevertheless works and is of some value both to the student and instructor. The best features of the prevocational or high-school course are that it gives the student a general knowledge of printing which can not fail to be of value regard-

personal observation, the sort of work turned out by different shops, the union and the non-union, etc., although, of course, he must not discuss unionism any more than he would politics or religion in classes.

For the student who expects to adopt printing as a vocation, this course is of far greater value, for if he takes two



Orley W. Athey,

Instructor of Printing, Jefferson High School, Portland, Oregon.

periods (one and one-half hours per day) he will make rapid progress and be of much value to his employer when he enters upon his apprenticeship.

Satisfactory reports come to us from employers who have taken our graduates, and we have more applications for boys than we can fill.

As an incentive to look upon printing as an art subject, we now and then place on exhibition the souvenir editions of the International Typographical Union conventions. And here it might be added, if instructors are really interested in the student becoming well versed and proficient, they will see to it that the boys examine the souvenir editions, for they are usually works of art and do much more good along this line than their originators can imagine.

In addition to using current numbers of *THE INLAND PRINTER*, which we find invaluable, we have taken our old copies and gathered them in their various groups, binding "Machine Composition" in one book, "Specimens" in another, "Job Composition" in another, "Pressroom," "Cost and Method," "Proofroom," etc., in others, thus giving our library what we believe to be the best possible collection for reference work for high-school students.

By this system much valuable time is saved as we do not need to look through the entire volume before finding what we may be looking for. In another year we expect to bind separately "The Teachers' Round Table," as we anticipate valuable discussion which can not fail to interest all. When we consider that the old tramp printer was a pioneer along art lines as he gathered and disseminated ideas, and was in a large measure the "printer's melting-pot"—so this "Round Table"

will meet a long-felt want, and will assist all interested in printing, for we may expect a bit of caustic comment occasionally from other departments when we try to break up some of the well-worn ruts.

Lessons Nos. 1 and 3 are given herewith. Lesson No. 2 is taken from some work of a standard author, where we can get a quotation within a quotation, etc. After the third lesson we begin composition of cards, etc. Following is the course of study for the eight terms:

PREVOCATIONAL, JUNIOR HIGH, OR HIGH SCHOOL WORK.

FIRST TERM.

- 1.—Terms and uses of equipment.
- 2.—Lay of lower and cap cases.
- 3.—Explaining point system.
- 4.—Bound letters on board; spell letters on chart of California job-case.
- 5.—Exercise No. 1.
- 6.—Proof marks; their meaning and use.
- 7.—Exercise in syllabication, indentation and punctuation.
- 8.—Distribution of Exercise No. 1.
- 9.—Exercise No. 2.
- 10.—Problem in stock buying and printing 10,000 letter-heads.
- 11.—Distribution of Exercise No. 2.
- 12.—Repeat as No. 7.
- 13.—Lecture on early history of printing.
- 14.—Printing and typography defined.
- 15.—Lecture on paper-making; trip to paper-mill when feasible.
- 16.—Work in folding and rudiments of binding.
- 17.—Repeat as in No. 10.
- 18.—Study of social, professional, personal and business cards; student design and set one of each style.
- 19.—Tickets:
 - a.—Basket-ball.
 - b.—Entertainment.
 - c.—Seat-check.

Text-books used:

Progressive Exercises in Typography — Loomis.
 Manufacture of Paper — Sindall.
 History of Printing — De Vinne.
THE INLAND PRINTER.
 Books bound from old copies of *THE INLAND PRINTER*.

SECOND TERM.

- 1.—Exercises in syllabication, punctuation and indentation.
- 2.—Design and set envelope-corners — three styles.
- 3.—Letter-heads:
 - a.—Social.
 - b.—Professional.
 - c.—Commercial.
 - d.—Civic.
- 4.—Problems in stock buying and figuring on costs for specific jobs.
- 5.—General bindery work.
- 6.—Students explain point system.
- 7.—Lecture on general advertising.
- 8.—Lecture on one-color presswork; feeding platen presses.
- 9.—Exercise as in No. 1.
- 10.—Lecture on machine composition.
- 11.—Problem as No. 3.
- 12.—Lecture on direct advertising.
- 13.—Design and set:
 - a.—Mailing-card.
 - b.—Blotter.
 - c.—Circular letter.
 - d.—Four-page plain folder.
 - e.—Six-page (panel effect cover) folder.
- 14.—Problem as No. 1.

Text-books used:

THE INLAND PRINTER.
 Progressive Exercises in Typography — Loomis.
 Practice of Typography and Correct Composition — De Vinne.
 Typography of Advertisements — Trezise.
 Punctuation — Teall.

THIRD TERM.

- 1.—Exercise in syllabication, punctuation and indentation.
- 2.—Trip to newspaper plants where feasible.
- 3.—Design and set:
 - a.—Business-card, in both plain and panel effect (same copy).
 - b.—Tickets, both plain and panel effect (same copy).
 - c.—Commercial letter-head, plain and panel effect, one copy.
- 4.—Lecture on point system, showing student benefits to be derived from careful study of same.
- 5.—Students write examination questions for other students; questions may include any work covered to date.

- 6.— Design and set:
Four motto-cards; two plain; two panel effect.
- 7.— Visit job-shops; bring in reports as to grade of work each is doing, and give reasons for certain superiority.
- 8.— Feeding job and cylinder presses.
- 9.— First lesson in make-ready.
- 10.— Visit ink house; see rollers made.
- 11.— Lecture on color-printing.
- 12.— Lecture on stereotyping.
- 13.— Review; take same copy as jobs previously turned out, and design must be entire change of style.

Text-books used:

Same as second term, and in addition
Color and Its Application to Printing — Andrews.
Principles of Design — Batchelder.
Manual for Writers — University of Chicago Press.

FOURTH TERM.

- 1.— Exercise in syllabication, punctuation and indentation.
- 2.— Design and set:
Ten advertisements; designed and set from manuscript copy; review until lessons as to proper words to display have been learned.
- 3.— Design and set:
a.— One-column six-inch advertisement.
b.— Two-column four-inch advertisement.
c.— Three-column eight-inch advertisement.
d.— Four-column six-inch advertisement.
e.— Five-column eight-inch advertisement.
f.— Seven-column ten-inch advertisement.
- 4.— Design and set:
a.— Street-car advertisement.
b.— Window-card.
c.— Poster.
d.— Handbill.
- 5.— Lecture on color-photography and its application to printing.
- 6.— Lithography and three-color process printing.
- 7.— Offset process.
- 8.— Embossing.
- 9.— Color harmony; students choosing colors for specific jobs.
- 10.— Lecture on machine composition.
- 11.— Begin instruction in make-up.
- 12.— Visit engraving-plants, where feasible.
- 13.— Review of previous work.
- 14.— Same as No. 1.

Text-books used:

Same as in third term, and
Principles of Advertising Arrangement — Parsons.
Handbook of Lithography — Cummings.
The Printing Art.
Electrotyping — Partridge.

FIFTH TERM.

- 1.— Exercise in syllabication, punctuation and indentation.
- 2.— Estimating on:
a.— 10,000 letter-heads.
b.— 50,000 envelopes.
c.— 5,000 four-page folders.
d.— 10,000 business-cards.
e.— 5,000 blotters.
f.— 8,000 handbills.
- 3.— Cost system and its relation to printing.
- 4.— Students submit ideas as to best methods to adopt in fixing cost system for job-shop.
- 5.— Ideas all brought out (from different students) and try again to improve on former system.
- 6.— Same as No. 5.
- 7.— Same as No. 6.
- 8.— Same as No. 1.
- 9.— Design and set one-page menu-card.
- 10.— Design and set four-page menu.
- 11.— Design and set one-page program.
- 12.— Design and set four-page program.
- 13.— Design and set one-page direct advertisement
- 14.— Design and set four-page direct advertisement.
- 15.— Same as No. 1.
- 16.— Review work of fourth term, if time is available.

Text-books used:

Same as in three previous terms.

SIXTH TERM.

- 1.— Syllabication, punctuation and indentation.
- 2.— Imposition and lock-up.
- 3.— Laying out book forms.
- 4.— Overhead expense (what is legitimate) and general cost-finding.
- 5.— Same as No. 1.

- 6.— Design and set:
a.— Two-color panel effect letter-head.
b.— Three-color four-page folder.
c.— Three-color blotter.
d.— Two-color business-card.
e.— Two-color ticket.
f.— Three-color window-card.
g.— Three-color street-car advertisement.

7.— Exercise for speed:

- a.— Letter-head.
- b.— Card.
- c.— Ticket.
- d.— Blotter.
- e.— Title-page.

8.— Presswork, make-ready and feeding.

9.— As No. 1.

10.— Advertisements: Design and set three advertisements, from manuscript copy which has been mixed, and find proper display lines.

11.— Cost-finding tests.

12.— Review last term's work, redesigning jobs, diversifying style.

Text-books used: Same as third and fourth terms.

SEVENTH TERM.

1.— Syllabication, punctuation and indentation.

2.— Design and set:

- a.— Title-page, three styles, same copy.
- b.— Commercial letter-head, three styles, same copy.
- c.— Civic letter-head.
- d.— Social letter-head.
- e.— Professional letter-head.

3.— Design and set:

- a.— Business-card.
- b.— Professional card.
- c.— Personal card.
- d.— Social card.

4.— Cost-finding problems.

5.— As No. 1.

6.— Speed contest, one stick straight matter, set, prove, read, correct and submit original and revise.

7.— Syllabication exercise, choosing synonyms and homonyms.

8.— Balance of this term taken up in machine composition, where a machine is available. If not, general review of work of fifth, sixth and seventh terms.

Text-books used:

Same as third and fourth terms, and
Title-pages — De Vinne.

EIGHTH TERM.

1.— Syllabication, punctuation and indentation (Indentation is generally changing some poem from a standard author, which has been copied in prose form, back into verse).

2.— Design and set:

- a.— One-page dance program.
- b.— Two-page dance program.
- c.— Four-page dance program.

3.— Design and set:

- a.— Title-page for book.
- b.— Cover for folder.
- c.— Cover for commencement invitation.
- d.— Same, panel effect.

4.— Balance of term devoted to machine composition, where possible. If not, review work taken in previous five terms, especially the color and panel effect jobs.

Text-books used: Same as seventh term.

AN OLD ARTIST'S PROPHECY.

Timothy Cole, one of the last remaining artists in wood-engraving, recently told an audience at the rooms of the Philadelphia Art Alliance that tone engraving on wood would soon be added to the lost arts — it will certainly die. "There are only one or two besides myself who practice it, and when we pass away there will be no more tone engraving, so far as wood-engraving is concerned, because there are no apprentices. It takes too long to learn. I am nearly seventy years of age — I haven't finished learning yet.

"Etching will survive, I think, and block-engraving, somewhat as the Japanese practice it, will be developed in America. Lithography will be practiced by artists and developed to a finer degree. Very few artists practice it. It is only through Joseph Pennell and a few others that we can appreciate the fineness of the art."— *The National Lithographer*.

EDUCATIONAL VALUE OF PRINTING.

BY DAVID B. CORSON.

Superintendent of Schools, Newark, N. J.



PRINTING is a new subject in the program of studies in the schools. The same treatment is accorded it by the conservatives and reactionaries as was given to history, geography, drawing, music, manual work in wood and iron, and to every other new subject upon its introduction into the schools. There has been opposition by influential forces, and a general furor has been created by a misunderstanding of the reasons for its inclusion in the curriculum. A wrong emphasis on the part of those who do not wish it admitted to the educational scheme tends to make the way very difficult. There has been retarded recognition of its great value, but steady progress has been made. Within the last five years the number of teachers of printing has gradually increased until now there are more than a thousand in the country, with the prospect of a more rapid increase in the immediate future.

There are two view-points from which to consider the subject—the vocational and the educational. The vocational emphasizes the acquisition of skill and has for its purpose the training of men who are to enter the trade. It is not my purpose to consider this aspect of the work, except to call attention to it and to give a warning. No educational activity should be permitted to degenerate into a mechanical deadening process. The vocational printing-shop should not be an institution to save printing bills for municipalities or school systems, nor should the school enter into competition with the trade shop. The printing of thousands of copies of blanks or other matter in the school shop has no justification. Even the vocational printing-shop is an educational means and should be operated on that basis. The educational view-point is the one which educators must believe in and should advocate. Teachers of printing must be educators, not printers. They are under obligation to instruct the profession and the public as to the educational value of printing.

The first educational value of printing lies in the fact that it is a medium of knowledge. The progress of the world through all time is recorded in print or its equivalent. The printed page is a very wonderful thing! To learn to read is *the great art* of the schools, for it is fundamental to all advancement. Printing is one of the greatest of the manual arts. It is not necessary to depreciate the other manual arts in the program of studies to establish the fact that printing should be recognized as being of major importance. It is not only a practical activity, but the means to the acquisition of knowledge.

The second educational value of this subject lies in its intimate relation to other subjects—for instance, to mathematics. It is difficult for a layman to describe the specific features in which it is of value mathematically, but even he can see that there is great opportunity in the print-shop for the use of the mathematical faculty. In every job there is the matter of spacing to be considered, measuring and estimating, as well as calculating the cost of materials and of the job itself. These suggest very practical problems, with much calculation. They suggest, too, a reform in mathematical work in the elementary school. There is a widespread feeling among educators that mathematical work, particularly in schools of this grade, is not well adapted to pupils. It is due to the fact that an analytical power beyond their years is expected of children. It is not possible for them to visualize or actualize the conditions of the complex problems that are found in the textbooks. These problems deal, in many cases, with theories and assumptions beyond the capability of children. A wise course would be to base the mathematical work upon the experiences

of the children. The problems should be direct questions growing out of these experiences. There is a feeble effort to have problem work based upon the manual training, domestic art, and domestic science of the schools. To this may be added the mathematical work to be found in the print-shop. It would not do to let these mathematical problems merely occur as they are needed, for then there would be a minimum amount of training. The mathematics must be systematized and must be taught intensively in the mathematics room, as well as incidentally in the shop. The teacher of mathematics should consult the teacher of printing and arrange problems accordingly. The drills and practice can then be given in the mathematics room in connection with problems from the other shops. It is undoubtedly true that the printing-shop affords material for concrete problems. If this and other similar material were used more frequently, results commensurate with the time, energy and devotion of the teachers would then be obtained.

The relationship of printing to English is apparent to all. It seems trite even to suggest it. I am, however, so thoroughly convinced of the enormous value of printing in the English work that I venture to refer to a set of papers which were written for us by the printing class in the Boys' Vocational School of Newark. These are excellent in every way, superior in general to those from schools where printing is not taught. They show a very clear apprehension of the sentence, and great care in matters of punctuation, capitalization, spacing and paragraphing.

Not only does printing fix an accurate knowledge of these technicalities, but it causes pupils to apprehend the distinctive features of good composition. The printer knows full well that coherence in written composition is a matter of necessity. Printing develops feeling for it and for other qualities of good writing. It is not necessary to persuade children of the importance of the technicalities and conventionalities. The work of printing seems to bring a flood of light into their minds.

Printing is allied to history as well as to English. Interest is at once aroused by the story of the invention of printing by Gutenberg, and there may easily be given the whole history of the subject, beginning with the cuneiform writing of the Assyrian and the hieroglyphic writing of the Egyptians. What a wonderful field is thus opened! This, and collateral information relating to the contemporary state of civilization, are even of more value than a great deal that is taught in political history. There is now increasing emphasis placed upon industrial, financial and social history, and less upon political. This field, allied to printing, is one of real interest and one which the children will readily comprehend.

There are correlations with science, for the printing-press, the electric motor, and all connected with them inevitably force themselves upon the attention of the children. The opportunity will be embraced if the teacher of printing be capable. He must ever have in mind, not merely the acquisition of skill as compositors by his pupils, but, in addition, the broadening of their view and the arousing of their interest in things that are allied to the art they are learning. There may be the study of science in the printing-shop as well as in the laboratory. The student's interest will be great, for he sees science applied to useful ends. It is not necessary, however, that his whole study shall be in the print-shop. The shop allies itself with the laboratory as with the mathematics room, and the practical experience gathered in the shop will be of value in the science room.

The relation of printing to art is as manifest as its relation to English. In fact, it is so apparent that it seems trite to refer to it. The principles of art which are taught in the drawing-room are exemplified and applied in the print-shop. The principles of balance, rhythm, contrast and harmony are here very practical and useful. The child understands what they are.

There is little theory but much necessity for following them. They are applied for a real purpose. The art world is opened to the child in the printing-shop and he enters it in a way to convince him of its value.

The third educational value of printing is established by a consideration of its relationship to industries allied with it. The subjects of bookbinding, paper-making, manufacturing of all the materials used in the print-shop, and of illustrating, offer fields of general information which the capable teachers will readily cultivate. The child should be informed and able after investigation and consideration to discuss the industries and arts represented in the print-shop. This makes for

degree of taste. Taste is one of the important educational products; it is as important as skill or as habit. A beautifully set up page which satisfies all the canons of art becomes a great pleasure to the child. In doing such work he gets great satisfaction and grows stronger. The shop itself affords a good training for getting on with others. It develops a fellow-feeling, one that all nonsense must be dispensed with, that the pupil must apply himself to his task in order that he shall not interfere with the work of others, and that he shall do his work to meet the common approval.

Teachers of printing will doubtless think of other educational values of which those enumerated are merely types.



The Print-Shop at the Jefferson High School, Portland, Oregon.

general intelligence. It adds to the body of knowledge. The subjects are all related, and the child should be made conscious of that relation as well as of the salient facts connected with these allied arts or industries. Every one of them opens up a large field. If the child be interested, his investigation will not stop in the print-shop, it will broaden out.

The results of the teaching of printing are so important that they contribute very materially to make clear the fact that printing has unusual educational value. First of all is the power to think in terms of objects. We can not, in the evolution of the schools, go too far in the way of making our theoretical work as practical as possible. The theoretical work should be connected with practical work of all kinds. The printing-shop is one more means of developing clarity of thought and good judgment. Another result is that of the trained hand. The hand is a wonderful thing! The coördination of the finer muscles and nerves is one of the marvelous things of life. This organ of education is trained and manual skill is developed in the print-shop. Then, too, there is an appreciation of honest work which results. The child realizes that in printing his mistakes stare him in the face; he realizes also that he must do his work according to certain principles or else the work is a failure. This inevitably leads to his doing more careful work. It develops, among others, the habit of being particular. There is nothing in the whole educational world that is of greater value than forming this habit. The young people, in the series of papers referred to, constantly called attention to the fact that they needed to be accurate. This in itself is of such value that there should not be any question as to the wisdom of teaching printing. The subject cultivates taste. It is not possible for a pupil to apply the principles of art in a satisfactory manner and not acquire some

They should discover more and still more; they should magnify the subject, but not its trade possibilities; they must ever seek to make clear the distinction that they are teachers, using a great subject because of its educational possibilities, and not printers teaching apprentices; they must base their claims and their propaganda, as do other teachers, upon the laws of psychology and pedagogy, for thus only can uneasiness and doubt be dispelled.

The history of education furnishes suggestive parallels as to reasons for using printing and other manual arts in the educational process. Persia taught her youth "to ride, to draw the bow, and to speak the truth." Truth to her meant an exact statement of fact to conform to observed phenomena and not to moral law as we might infer. By means of this program she trained her people for conquest and she accomplished her purpose, as history shows. Greece emphasized the value of the individual and sought to train and educate him, physically and mentally, not alone for the good of the state, but for his happiness. America is seeking to evolve an educational system that shall train and educate her youth for individual efficiency and happiness and for social service and coöperation. Democracy requires that her educational system shall develop, among other things, a sympathy with and an understanding of the great mass of workers. Her schools must develop a broad intelligence, not by the use of academic subjects alone, but of subjects that require activity as well as those which require reflection. They must epitomize the modern world. They must have class-rooms, studios, kitchens, laboratories and shops — shops in which the fundamentals of a complex civilization are taught. One of these must be the printing-shop. For that reason, printing must be in the curriculum of the common school.

Magazines for the Men at the Front

BY GEORGE E. BOWEN



ON the cover of all popular American magazines in good standing and of patriotic spirit is an official order of mailing authority, signed by the Postmaster-General.

The form of the order is as follows: "For the Men at the Front. When you have finished reading this copy of (your magazine), place a one-cent stamp on this corner and hand the magazine to any postal employee. The Postoffice will send it to some soldier or sailor in our forces at the front. No wrapping. No address. (Signed) A. S. Burleson, Postmaster-General."

A million men are on their way to France, clad in khaki, bearing arms against the feudalism of other centuries.

Every American hopes the conflict will be short, sharp and decisive.

Every American writer of note or influence has given characteristic expression to this hope—adding thereto his own enthusiasm, earnestness or philosophy.

For three years or more the pages of the magazines of America largely have been given over to these tributes to the cause of democracy, to these heartfelt, stirring appeals for its preservation and universal adoption by all the nations.

The greatest, most popular and significant advertisement ever published in print has been that of American ideals and aspirations, set forth to the common understanding of all men upon the pages of the magazines and the periodical press of America.

The strongest printed appeal ever made to the heart and mind of humanity has been the call to loyalty—and so to arms—sent out by American authors and writers, through the magazines of this fair land, to the living consciousness of every citizen of earth.

To the mind of a nation trained in the actual value and significance of publicity, through a free press of universal circulation—for which thank God—the message of a world's peril has come without ceremony or delay.

That message has found its response.

From the hidden corners of forest and mountain; from the deadly grind of the city and the ceaseless routine of the farm; from stations high and low; from school, office, factory, mine and field, the answer has come instantly, bearing, as might be, arms or bonds or service—yet the *one* answer Freedom asked: personal sacrifice to the cause of liberty.

Through its first and largest department of public intelligence, the Postoffice, our great Government, over the signature of its Postmaster-General, not only has sanctioned this service of the author's pen and the magazine page, but has put thereon the official seal of its approbation and encouragement, as shown in the card at the beginning of this article.

All the world knows the soldiers and sailors at the front have, for themselves, no need of patriotism in print—they live it, shout it, shoot it, die for it.

But much they need to know that we who remain in the present safety of America, and for whom so valiantly they fight, are with them and for them—and, if need be, will join them where the fight is to the death.

In no way has it been possible so intimately and forcefully to translate to the understanding of the boys "over there" the vigorous, determined loyalty of the American spirit—the spirit sending them, the spirit preparing us to go—as through the message of the magazine.

The postoffice authorities at Washington quickly realized that no other factor pointing to our success in Europe was proving more effective, more potent to uphold the *esprit de corps*, to strengthen the general morale and to hearten the individual man than the definite, regular knowledge of our loyalty, sacrifice and consecration, brought to them every week or month, under Mr. Burleson's own seal of approval set upon the magazine cover.

That sign, in itself passport of the fervent declarations of spirit and purpose it approves and hastens to the front, apparently is a sign of confidence, a tribute of understanding, a pledge of sympathy and good faith.

Somewhere in Scripture we read of a man who obeyed the rule: "Let not thy right hand know what thy left hand doeth."

He might have understood why the postal authorities encourage us to send magazines, at a penny apiece, to the boys in the trenches, and at the same time enact laws prohibiting the circulation of those same publications in America first.

In the name of patriotism and consistency, most of us would rather pay a cent a pound postage here, to get the magazine, then gladly attach thereto a ten-cent stamp, to send it on its way to the soldiers in France.

This may be a sentimental ratio—but sentiment is the reason most of us are in the war, or for it.

The old formula for rabbit pie was: "First, catch your rabbit." The same rule will appear to have practical force after July 1, 1918, if the *Postal Zone Rate Bill* goes into operation, as scheduled, and by its impossible terms forbids or limits the present circulation of American periodical journals and magazines.

Even the Government itself will not, under the new restrictive conditions, be able to avail itself of the pages and pages—editorial and advertising—which heretofore and now, without charge, the magazines gladly have dedicated to Liberty bond, Thrift stamp and Red Cross campaigns.

Americans believe in advertising, which is the science of being believed.

The most powerful and conspicuous advertising the world has known—America's appeal to humanity through the magazines—must not stop.

Americans themselves will not permit official suffocation of their right to self-expression, text or display, on the most vital theme the world ever has considered: Free speech through a free press.

The virtue of *consistency* points first to Mr. Burleson's penny mailing order on magazine covers, and then to the prohibitive, inequitable, un-American *Postal Zone Rate Bill*.

Which shall it be?

NEW ZEALAND UNITED PRESS ASSOCIATION.

At a late meeting of the New Zealand United Press Association, it was stated that during the past year 654,054 words of original cables had been supplied to the subscribers of the association, of which there were 71 members at the close of the year. These were drawn from the two great cable services now connecting this Dominion with the outside world, thus giving New Zealand a very complete and full world news service. The next annual meeting of the association will take place in Wellington at the beginning of 1919, the exact date not yet being fixed.—*Consul-General Alfred A. Winslow, Auckland, in "Commerce Reports."*

A MODEL PRINTING-PLANT.

BY GEORGE PARKE.



MODEL print-shops have been written of and illustrated in this journal for many years, each of them being better than the other from the points of view of time and the writers; but the plant of Kable Brothers Company at Mount Morris, Illinois, has features of its own which ought to interest many readers. First, it is the sole support, industrially, of a town of little over a thousand people, far from any large city, in the heart of the prairie corn belt. From the workroom windows the state of the workmen's little gardens can be viewed, and the waving fields of grain creep up almost to the rear of the plant.

Yet this plant is one of the most complete in the State, and the business was developed in comparatively recent years from a single country weekly print-shop by the twin proprietors, who have grown up with the town and who have given most to its upbuilding and prosperity.

The problems of the employer and employee are satisfactorily solved here, few of the workmen being transient, the chief difficulty being to find enough competent workmen to fill the steadily increasing openings developed by the growing business. Most of the workmen are married men and many of them have held their positions since the foundation of the business.

To hold this corps of competent workers the firm offers a scale of wages equal to many large cities; a workshop that is well lighted and ventilated, conducive to the best working

The plant is the heart and life of the town, for it is the only industry, and many of the residents are employed there. All the employees reside in the town and many of them have property. Automobiles are also plentiful among them. A spirit of coöperation and fraternity is noted among them that is rare in larger cities and towns, and the firm has done much to foster this spirit. A local band, one of the best in the State,



One Corner of the Kable Brothers' Plant.

is composed almost wholly of the employees, and there are baseball, football and basket-ball teams, also mainly drawn from the plant's workmen.

In the summer there are weekly concerts, by the well-trained band, which hundreds of music lovers from the north-eastern part of the State attend, making the trip in their automobiles, filling the main streets and giving the town the appearance of county fair week.

The winter evenings are filled in with a number of entertainments, particularly the series of lyceum numbers supplied by the local college, in a spacious auditorium. But, as the sale bill states, there are many other recreations too numerous to mention.

To work in this printorial paradise it is necessary to be a good craftsman, for the class of work produced is up to all standards set by buyers of printing throughout the country. Each of the workers here is a specialist in his line and the output will average up to that set as a task by any publication plant of importance — and who could not do his best amid congenial surroundings and with ample facilities?

This \$150,000 plant is housed in a concrete building which covers a space of 120 by 300 feet, most of which is under skylight. In this building are offices, editorial room, composing-room, press-

room, bindery; addressing-room, photoengraving plant, electrototype foundry, mailing and shipping rooms, stock-rooms and power plant.

Publications are entered as second-class matter in the local postoffice and mailed directly from the plant, the postal clerks weighing and loading the sacks directly into cars on side-tracks beside the building.



A View of the Lock-Up Section.

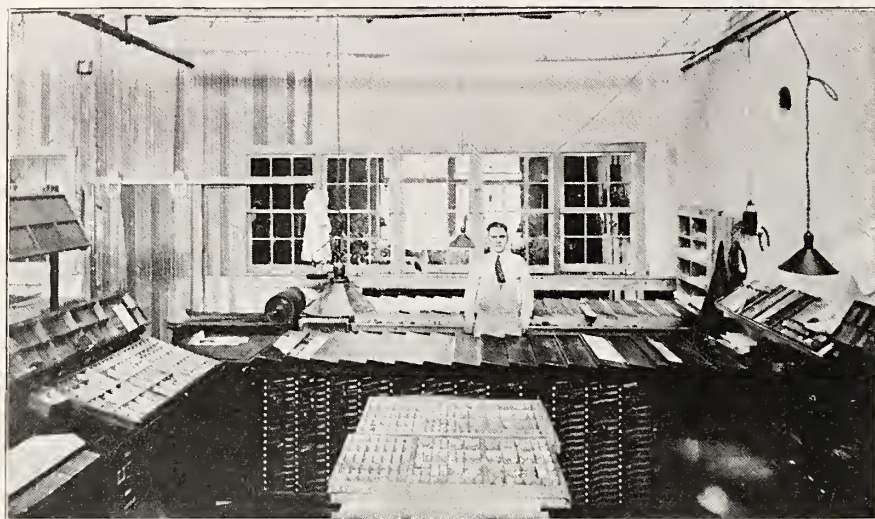
conditions; the finest machinery and most modern equipment, and one of the lowest cost of living towns in the State — no car-fare, no cold lunch but a hot dinner at home, short working hours, low rents, and many social opportunities both in winter and summer, make this an ideal place in which to rear a family; and the employees have developed all these advantages as far as their capacities enabled them.

The handling of work is systematized to a degree, nothing ever having to pass over the same ground a second time, but progressing directly from one department to another by the most direct route. Copy coming from the mails is handled by editors and readers, put into shape and then sent direct

to all in the plant that they went still further than the present law requires by making seven o'clock

the time for starting work throughout the year. The employees have worked on the basis of eight and one-half hours for five days in the week and five and one-half hours on Saturday. With an hour for lunch at noon, the closing time for the five days has been half past four, and as all the employees can walk to their homes in ten minutes they have three and one-half hours of daylight in midsummer—from half past four to eight o'clock. When the new law went into effect it was decided to remain on the seven o'clock schedule and save another hour. Thus, work starts at six o'clock in the morning and stops at half past three in the afternoon according to the old schedule. This means a great deal for the war gardens, which are an important factor at the present time, and also for recreation. It is now possible to play a complete game of baseball after supper. When the matter of advancing the clocks ahead as a con-

servation measure was being discussed by Congress, the Kable brothers talked it over with all their employees and it is needless to say that it met with hearty approval.



The Correcting and Assembling Banks.

The monotype casting-room can be seen through the glass in the background. A series of small doors immediately under the glass enables the caster men to slide the galleys of matter through and on to the top of the galley-rack without leaving the room, thus saving many steps.

to the foreman of the composing-room. It is then distributed to the monotype operators, going from them to the assembly department, where it is met by the proofs of the matter, which have come direct from the casters. Both copy and proofs are sent by carrier to the proofroom, and returned in the same way to be corrected after reading. From the correctors the matter goes to the make-up banks, where it meets the advertisements, which have been set by hand. There the pages assume shape and are passed straight to the imposing-stones, where they are locked up and corrected. This efficient arrangement of the composing-room, a diagram of which is shown on this page, permits of handling the greatest possible amount of work with the least amount of friction or duplication of effort. After being corrected and locked up, the forms are rolled into the pressroom on elevator trucks. Here six presses, which run on day and night shifts, convert the white paper into printed matter, which is rolled into the bindery to be devoured by the automatically fed folders, then bound and trimmed. Lastly, the product goes to the mailers, who wrap and address the papers and drop them into mail-sacks.

The electric power for the machinery is generated and distributed to individual motors throughout the plant. The lighting is also taken care of by the plant, which at one time supplied light for the entire town. Adequate fire-extinguishing appliances and sprinkling devices are installed in every portion of the building.

The different divisions of the printing-trades unions are well represented here, the printers numbering thirty and the pressmen fifteen. This is probably the only typographical union in this country the entire membership of which is employed in one place and which has so high a standard of competency. Although the original country weekly from which the business sprang is still issued, there is not a single so-called "country printer" employed in the building, all of the men being competent to hold positions in any of the larger cities.

With a high wage scale, home comforts, recreation facilities and educational advantages, the lot of the Kable employee is distinctly a happy one.

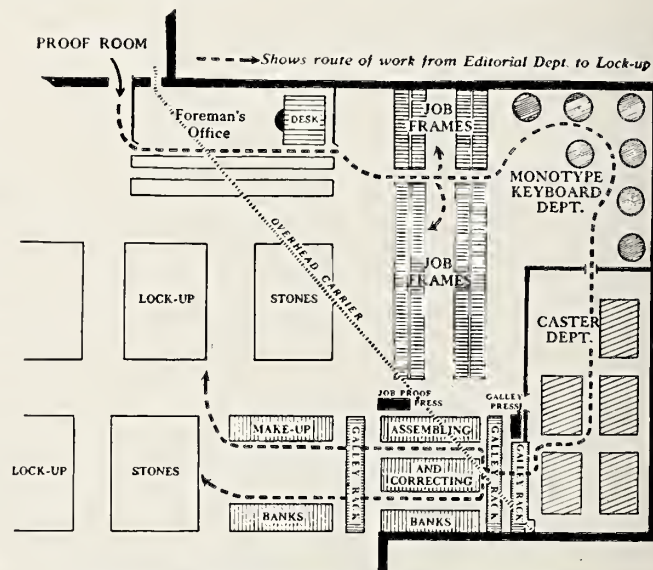


Diagram Showing System of Handling Matter in the Kable Brothers' Composing-Room.

A slight change has been made in the composing-room since the above diagram was made. The foreman's desk has been moved to the right, alongside of the monotype keyboards, the two upper sections of job frames being moved to the left. This brings the foreman closer to the operators.

CANNY ANDY.

Andrew Carnegie was once asked which he considered to be the most important factor in industry—labor, capital, or brains. The canny Scot replied with a merry twinkle in his eye, "Which is the most important leg of a three-legged stool?" — *The Labor Digest*.



NEWSPAPER WORK

BY G. L. CASWELL.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

The Smaller Publishers and the National Editorial Association.

The coming meeting of the National Editorial Association, which is to be held at Little Rock, Arkansas, June 3 to 10, promises to be extremely interesting as a summer outing and a joy ride, as well as having some good program features. President H. C. Hotaling has devoted his time and his "pull" to getting the biggest and best features possible for this meeting. They include McAdoo, Roosevelt, Hoover and other government luminaries and dignitaries, and then a whole lot of lesser fry who we are afraid will have a hard time getting a hearing amidst the more prominent speakers and picnics. The fact remains that the National Editorial Association started out last year to get on a better business basis, and from a theoretical membership of thousands where barely hundreds existed, President Hotaling and the Executive Committee have been working on a plan for real memberships that cost money—very little money, but still paid memberships—and from now on these will be, in reality, thousands. Every publisher, large, half-grown and small, can get much good and inspiration from attendance at these gatherings—if he will go back home with more definite ideas of organization and the importance of his own business and calling. The smaller publishers of the country may very easily be in the great majority at these meetings. They should see to it that the organization is made and used in part for the benefit of the smaller publishers nationally. The big fellows have other means for enforcing a hearing and action, the smaller publishers have not.

Patriotic Donations and Newspapers.

It is not the intention to make this department a receptacle for kicks or fault-finding, but matters that seem to be wrong as they relate to the newspaper business may occasionally be the objects of suggestion. Just now one such matter is brought to our attention by a live publisher in a town having a population of 1,500, who cites the fact that the members of the county organization for war activities where he lives had a meeting recently, discussed their success in putting across the Liberty loan, talked about the Savings stamp drive and of the Red Cross work. They voted to assess each one of the 350 members in the county organization a dollar to cover expenses of such campaigns, including stationery and the chairman's stenographer. Here is where the aforesaid publisher kicks. He asked the chairman if any provision had been made for paying the newspapers anything for setting columns of type and for the paper used weekly in boosting and helping the work of the organization. He was informed they had not. There was only one newspaper man at their county meeting, and he as a reporter for his own paper. This publisher said that he believes in giving the news of these war activities and displaying them prominently, even though of less value than other matter as news; but he is inclined to the belief that the

way to make his people realize that print-paper, ink and office help cost the newspaper man money, just as well as the stationery and stenographer cost the banker-chairman of the committee money, is to refuse to handle the advertising matter they continually pile up and cord up in his office for each new war-work campaign.

Is he justified in this? It is a good thing, and the right thing, for all to do what they can to help in this great cause, even to the last ounce of energy and strength. But a suggestion in the matter is this: Demand credit for such war donations the same as credit is given for the banker's cash. Arrange with the committee that when the next money drive comes on you are to donate the equal of the farmer's pig, of the dealer's sewing-machine, of the little boy's rooster, or of the business man's cash to the amount of \$50 or \$100 or more, and that the amount is to be applied to the pay for advertising in your paper—not for the news or interesting features of the campaign, but for the advertising and booster notices that take your extra time and money and reams of print-paper. Keep a ledger account of these items at regular rates, and, when settled by donation, so mark it. The Government can as fairly credit against a man's income such donations as it can credit his donations of cash, for the publisher's space nowadays is cash, hard cash, and some of it two hundred per cent cash.

Use Care in Bookkeeping.

Some time ago the writer addressed a state press association meeting, and in the course of his remarks stated that he felt it to be very important that every newspaper publisher (always having in mind the smaller city and town publishers) should keep an accurate cash-account, showing every penny received in the business and for what purpose, and also showing every penny paid out and for what purpose. As an example of inefficiency along this line he cited a small-town publisher who once called upon him in his own office, and at a time when a subscriber happened to call and pay his account. The writer put the money in a cash-drawer, entered the payment on a cash-book in the subscription-accounts column, made out a credit-slip for the mailing-list hook, and, finally, carefully filled out the blank space on a subscription-card that showed the date of payment, whether by cash or check, and the date to which the subscription was paid; then, giving the subscriber a receipt, resumed his visit. The caller-editor said: "Great Scott, do you do all of that with each subscriber that pays you?" We informed him that we did, with each one, just as carefully as with this one. "Pshaw," he said. "What's the use of all of that? When they pay me I just scratch it down on the list and put the money in my pocket; what is mine is my own, and if the subscriber gets credit what does he care?"

Soon after the meeting at which this address was made we were asked for a little time by one publisher present, and, as always, gladly gave it. He produced from his suit-case a set

of office books and asked us to inspect them for his benefit. That set of books, specially ruled and bound according to his own ideas, was intricate but grand — where he took care of it himself. Every little detail of his business was there in words and figures easily ascertainable. It was a gem of system for him, because he understood it and kept it, and he got immense satisfaction out of it. Yet he thought it might be improved and he was after new ideas and information. A little later the

1918 CASH RECEIVED					
DATE	NAME	SUB.	ADV.	JOBWORK	MISC.
5/8	John Doe	2.00		5.00	
5/9	Jacob Fear		4.50		
5/9	A.B. Jones			16.00	

FIG. 1.

same day we came upon a couple of other publishers on the street. One was from a small town far out in the State, and he was regarded as a talented editor and writer and very popular with the other editors present. As we joined the group this man said: "Say, Mr. Caswell, I guess I am the fellow you spoke of in your talk today about keeping subscription accounts. I don't keep any; I haven't any kind of a system for keeping anything; I put what money I take in in my pocket and let it go at that. But you make me think I am wrong and I wish I could get a set of books started right and I would keep them. Can't you go out to my town with me and stay two or three days? We'll fix them up and I'll pay all expenses."

Now, here are the two extremes in the business departments of small-town newspapers. They were both in the same meet-

1918 CASH PAID OUT					
DATE	PAID TO	LABOR	JOB STOCK	MISC. EXP.	PERSONAL
5/8	Freight & Dray			1.75	
5/8	J. B. B. P. Co. (chd)		32.00		
5/8	Mark Reame	22.00			
5/8	Owner, Johnson acct				12.00

FIG. 2.

ing, and both were bound to get some benefit from it. The first did not need any advice, particularly; the second did need it, and we parleyed with him for a few minutes to see just how much of a system for keeping his business records he would be likely to adopt and get anywhere with. It was apparent that the simplest thing going would appeal to him, so the suggestion was made that he get a cash-book ruled and lettered for a record as shown in Fig. 1. This would be one page of the cash-book, and on the opposite page the ruling might correspond with Fig. 2.

The cash-book thus ruled should be about fourteen inches long and have pages about eight and a half inches wide to give plenty of room for writing and for carrying considerable business throughout the year in one book. A book of 250 pages will last for two years or more in a small office, depending on the business.

It was explained to the bookless publisher that this would be as simple an accounting system as he could possibly hope to get along with and still be able to keep a line on the different departments of his business. By footing up the subscription

and other columns each day, and also totaling his expense-account each day, he would have a cash balance drawn forward, and at the end of each week or month he could take note of his profits or losses. He would know what expenses were in the different branches of his business, and also what his subscription, advertising and job-printing receipts were, and be able to compare one year with another. By deducting his expense for labor employed in the job department, and also the cost of stock purchased, he could ascertain very nearly the amount of profit in that class of business. His subscription collections would show him whether his subscribers had paid up fairly well during the year, and if not, that he should go after them. At the end of the year a summary of the several departments could be compiled in a small space and entered on a ledger for permanency and accessibility. Then, when the income tax report is due it will take but a few minutes to draw off the items of income and outgo and make such deductions as are allowed — and thus be square with Uncle Sam.

It is not the intention to urge this as a cost system, nor as a complete record for a carefully handled business where each detail and item is noted for comparative value, but to our personal knowledge it is a better system of keeping accounts than is now employed in three-fourths of the small newspaper offices. It is recommended to such as a starter along the line of financial accounting that will, in the end, make it possible for the publisher to meet his banker on the street without dodging inside somewhere or avoiding a chance meeting with him. We have found at several state and district newspaper gatherings that a lot of those in attendance were much interested in talk along this line, and our close personal acquaintance with hundreds of small publishers is excuse for thus extending the discussion under this head.

By the Way—

Did you act on our print-paper hint in last month's issue, or did you wait and let the price go up ten dollars a ton before you started to get in your supply? Four and a quarter, four and a half, four seventy-five — going up! The best information obtainable now is that the supply is uncertain, and that every user will have to join in the program of saving and conservation if present publications continue. This situation breeds panic and, just as it did a year ago, starts everybody buying and hoarding and boosting the price. The Federal Trade Commission has not announced its cost findings as yet, and has not stated the maximum price that will be permitted the manufacturers, but the only salvation for the publishers of this country now is a government edict to the manufacturers that "so far shalt thou go and no farther."

Some determination of the hour-cost in your newspaper office is essential if you would avoid losses. A publisher of a small paper that also boasts a job-shop recently invited the writer into his back office to see the jobwork he had done during the last two days of the week after the paper was out. Nice work it was, too — letter-heads, some circulars, a job of blanks and some business-cards and bank work. "Over thirty dollars' worth," he said, and it looked it. When asked about the prices he got for some of it he gave figures that shocked our business senses. There was neither rhyme nor reason in some of the charges made. We took pencil and paper and began figuring with him, not charging him with any lack of business sense, but asking him to tell us how that figured out. He was a little astonished to find that he had been working about one-half of that two days for no profit at all, if he figured in the overhead and incidental expense of his plant on top of his own labor. The best posted in the business have to consult the price catalogues every day now — if there is a late price-list for job-paper stock. The writer bumped up against this fact just a few days ago. A nice bond-paper was specified that we knew was worth 30 cents a pound very recently, but we had

had warnings that bond-papers were on the jump. A late price-sheet showed it at 35 cents, and the chances were favorable for a higher price. We must operate our job-shops in connection with our small newspapers, of course; it is a part of the business. Is it a profitable part; are you sure?

Three good newspaper owners have said recently that they had secured girls and were breaking them in on the linotypes. One said his girl was really adept at the keyboard and would soon be able to take care of minor stops that occur, and now

obstacles that defied their going to \$2 finally agreed they could do it. They are making the announcements of the raise in price now, and are giving time for their old-time friends to pay up at the old rate and in advance for several years — and there will be several publishers in that county with money enough to take a week off for a fishing trip this summer as a result of the flood of shekels that will come in, or this writer will have some new experience to relate.

THE WAVERLY DEMOCRAT



Interesting and well-balanced first page of an excellent Iowa newspaper, *The Waverly Democrat*. Note careful alignment of headings and their symmetrical arrangement.

for a considerable part of the time he has the use of the regular operator for work in the advertising and job departments and is getting along in fine shape. Most of the machine operators who are also printers like to be relieved of the machinework some of the time, and they will not have rusty joints and weak backs half so quickly if they do have the change.

The third Liberty bond drive went over so quickly in many of the States that publishers did not have time to use up all the donated space plates they had ordered. One publisher in a small town of 600 people appealed to the writer as to what he should do; he said he had sold ten pages of Liberty bond plate advertising and had planned to use about two pages a week. He was told that the drive would be finished in a week, and there he was with a four-page at-home sheet and no facilities for increasing it. He was advised to print an extra section and do it quickly, but this plan failed, and his town went "over the top" nicely with only two pages used. Make up the rest in W. S. S. plates, brother; they will last.

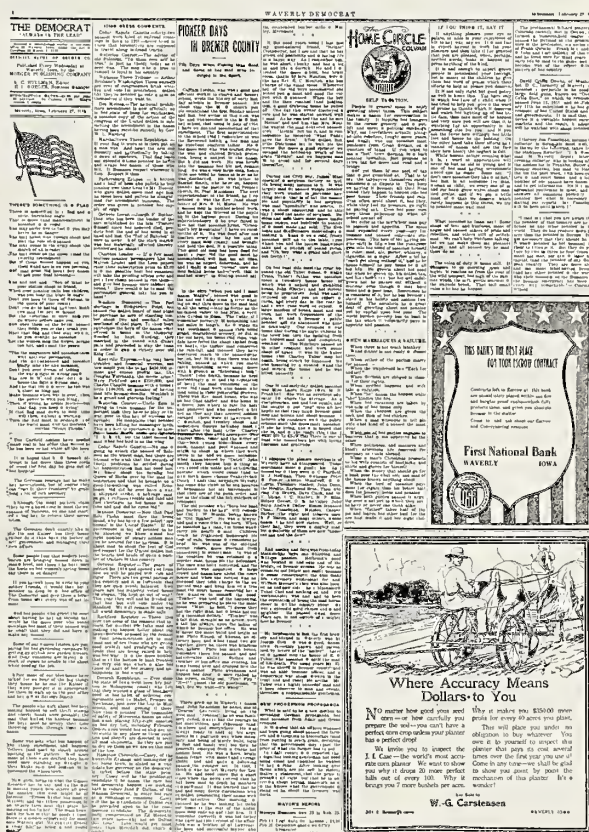
The other day we talked with a publisher of a county-seat paper who has six competitors in his county and all of them going at \$1.50 per year. He went to \$2 the first of January without consulting any other publisher on earth, and is making dollars to their cents because of it, and yet they are not following. In another county the publishers of nearly all the papers met last month, and after discussing the insurmountable

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

Natchitoches Times, Natchitoches, Louisiana.—Your special War Savings stamp edition is an admirable one, the large amount of display advertising appearing therein being admirably handled from every standpoint. Presswork is exceptionally good. We regret that you see fit to scatter the advertisements over the page rather than to group them in the lower right-hand corner, which represents the best make-up.

The Clay County Sun, Clay Center, Nebraska.—Yours is a most excellent paper. We admire the clean and readable printing by which it is characterized and the effective composition of advertisements. Make-up would be better if the pyramid style of arranging advertisements on the inside pages were followed. In that connection we refer you to this department of the May issue, particularly to the item concerning the placing of a single large advertisement on the page. The news dashes you use are too prominent and are not generally used now. Plain rule dashes are preferable.



Admirable editorial page of the Waverly (Iowa) *Democrat*. The editorial columns are opened in every issue with appropriate, interesting and, often, famous poems. Advertisements are correctly placed on the page.

The Swanton Courier, Swanton, Vermont.—Presswork and composition of advertisements are of a high standard of excellence. The placing of advertisements on the inside pages, following the approved pyramid style, makes those pages both pleasing and inviting to a reader. The only fault we have to find with the issue sent us is with the subordinate decks of the top headings, which are set in too large sizes of type. The size of type used for the top decks of these headings is large enough to give the headings sufficient prominence without the overlarge subordinate decks. The style of the headings is very good.

The Lodi Review, Lodi, Ohio.—The issue of your paper for May 2 is admirable in most respects. The large two-page advertisement for Parmelee

is exceptionally well laid out and displayed, and balance is very good indeed. On some of the advertisements the body-matter is set in too large sizes of type, thereby handicapping the effectiveness of the display. In addition, an effect of crowding and congestion is given by the large type used, which makes the advertisements uninviting to the eye and unpleasant to read. Presswork, while not especially poor, could have been improved by a heavier impression. The tympan on the cylinder should be changed after every run.

Rockwell City Advocate, Rockwell City, Iowa.—The large advertisement for C. A. Huff, appearing in your issue of May 2, is exceptionally neat. The style of type used for the body-matter, Century, is an exceptionally readable face, and the liberal space allowed for the advertisement permitted of

top and bottom, at which points the type-group crowds the circular border. Plain rules would have been preferable to the diamond-shaped border used for the cut-offs. Your issue of January 18 is especially well printed and the first page is admirably made up.

The Eldora Herald, Eldora, Iowa.—Every one having a hand in the production of your paper deserves highest praise, for it is most assuredly an excellent publication. First page make-up is interesting and pleasing. The head-lines, which are excellent, make the page interesting, and their well-balanced arrangement results in an attractive appearance. The date-line should be set in type of regular proportions, as the extended type used therefor strikes a discordant note with the condensed head-letter used immediately below. In the size used, letters of regular shape would not appear inharmonious with the larger and more condensed type used for the headings. Presswork is excellent indeed, but the advertisements on the inside pages are not properly placed for the most effectual and most pleasing results. Being scattered over the page, the reading-matter is often cut up into large and small masses of irregular shape. If advertisements were grouped in the lower right-hand corner of each page, the reading-matter would be massed in the upper left-hand-corner where it would be most accessible to the reader. Advertisements are arranged displayed and composed in a most praiseworthy manner.

In this country, when we think of South Africa, the mind naturally turns to thoughts of lions, tigers, deserts, wild men and other things characteristic of the border-land of civilization. That is because we are thousands of miles away and are not well informed on the conditions which really exist in parts of the dark continent. As a matter of fact, upon receipt of a copy of the large *British South Africa Annual* for 1917-18, we were surprised to see in the illustrations appearing therein buildings which for size and architectural beauty compare favorably with the modern structures of our own metropolitan cities. This publication from Cape Town not only enlightens us on the modern character of South African industries, but would enlighten many American printers on the subject of good printing as well, for it is an especially handsome piece of work. The book contains one hundred and thirty-two pages, 11½ by 15½ inches in size, the matter being set two columns to the page, with a uniform border around all the pages of text. Good presswork is the most prominent of the good features, although the composition of advertisements is excellent, all being set in a simple and readable style, characteristic of the best work done in this country today. The striking cover-design, which was printed in colors, is reproduced on this page, although, of course, much of its effect is lost in our one-color reproduction. Some of the handicaps faced in the production of this handsome and pretentious work are set forth in the letter received from Mr. Elford in which he advised us of the mailing of the publication. He wrote, in part, as follows: "Of course you must understand we have numerous obstacles to face in the printing-trade in this country as we are six thousand miles from the nearest paper-mills and typefoundries, so have to look ahead, especially if we want to produce quality printing. The half-tones are produced in Cape Town from originals void of any artist's work. The articles, you will notice, end even on a page in most instances, and I might say are as received from the editor without any matter being added or deleted. The whole of the makeup is left to the printer. I would be indebted to you if you could procure a range of house-organs which are produced in America, as I wish to use them in connection with the technical school, which is run by the Provincial Government of the Cape of Good Hope, and of which I am instructor. We have a small plant with numerous American faces of type. I make a point of giving the students an opportunity of reading *THE INLAND PRINTER*, which they look forward to and appreciate. Trade in South Africa at present is very brisk, in fact there is a shortage of labor in some centers. There is a big difficulty in getting supplies, owing to the embargo put upon exports from Great Britain. The Cape Town branch of the typographical union has just sent a demand for an increase in wages from \$19.45 to \$23.30 per week on account of the cost of living, which has increased at least thirty per cent."

The Pingree Patriot, Pingree, North Dakota.—We commend you for the energy and patriotism expressed in your patriotic number of April 25. For the benefit of our other readers, we will state that in addition to the black ink ordinarily used, blue was used on some pages to permit of printing the American flag in the conventional colors. Some time ago, another paper came to this office in which red and blue were used in addition to black, which made it necessary to run the papers through the press three times, whereas your plan involved but two impressions to the sheet. Scarcely enough ink was carried, and rather poor presswork makes the work less satisfactory than it would have been had you been more liberal with the ink and had a stronger impression been employed. The paper could be considerably improved typographically. Because of their prominence, the heavy borders used around the boxed headings on the first page detract from the type therein. In these two headings, also, you used three different styles of type, between no two of which is there anything in common to make their use together harmonious. One style only should have been used, especially since all the lines of the headings are comparatively large and of almost equal size. Had there been only one large line, with the subordinate matter set in much smaller type, two styles could have been satisfactorily used, for the small size of the one would make any difference in shape and character less noticeable. The indiscriminate use of varied styles of type in single advertisements also produces a bad effect.



Striking cover of year-book from Cape Town, South Africa. Original was printed in colors, adding materially to its effectiveness.

setting it in a readable size as well. The use of light-toned type for display is responsible in great measure for the appearance of neatness. We do not believe any one would insist that bold types are necessary after seeing how effective light-face types may be made with an adequate background of white space. The only fault we have to find with the entire advertisement is that the main display head-lines at the top are too weak, not so much because they are set in light-face type, but more especially because they are too small.

The Waverly Democrat, Waverly, Iowa.—We are always pleased to see copies of so excellent a country newspaper as yours. It is doubtful if there is a better-printed paper in the country, and Mr. Droste, the pressman, is to be congratulated on the excellence of his work. We understand he is also responsible for the make-up of the paper and in that respect, too, he deserves highest praise. We are reproducing the first page of one of the copies sent us as an example of interesting make-up combined with good balance, symmetry and all other features essential to an effective first page. We are pleased to note that, as a general rule, the inside pages are made up in accordance with the pyramid style, and the pleasing appearance of those pages is all the justification that generally approved style requires. One of the inside pages is reproduced also. Advertisements are effectively arranged and displayed in a simple style.

Spring Valley Mercury, Spring Valley, Minnesota.—Too many lines are emphasized in the "Spring Dress-Up" advertisement, and the fact that some of those lines are set in condensed type and others in letters of regular shape adds still another displeasing feature. While, of course, the advertisement is large and the small number of words made it necessary to use rather large type in order that the illustrative border would not overshadow the type, we are sure a small reduction in size of some of the less important lines would be advisable. We suggest the smaller type not only for the reasons given above, but also in order that the marginal space around the type-matter inside the circle would be more nearly uniform, and therefore more pleasing. There is considerably more space at the left side than at

ADAPTING AMERICAN PRINTING MACHINERY TO THE REQUIREMENTS OF THE ORIENT.

What American manufacturers are doing to accomplish the peaceful conquest of the Oriental markets on the one hand, while lending their aid to the warfare in Europe on the other, is evidenced by the efforts being made to adapt American-made printing machinery to the requirements of India, China and Japan.

In the August, 1917, issue of this journal appeared an article, entitled "Simplifying Oriental Languages," which described the work done by Dr. David Lee, a native Korean, in formulating an alphabet and adapting it to use in printing with a modern typesetting machine. In connection with the article was shown a specimen of the Korean language composed on an intertype machine.

Only recently, F. D. Phinney, superintendent of the American Baptist Mission Press, of Rangoon, Burma, India, designed a series of Burmese type, the matrices for which, in twelve and fourteen point, were produced by Linotype & Machinery, Ltd., of London, for use in its linotype machines, and these are now in use in this Rangoon printing-plant. As this press also

Government Press and other plants in India have installed Thompson typecasters and ordered Kanarese matrices, and a further revolution has been made in the production of type for Oriental languages.

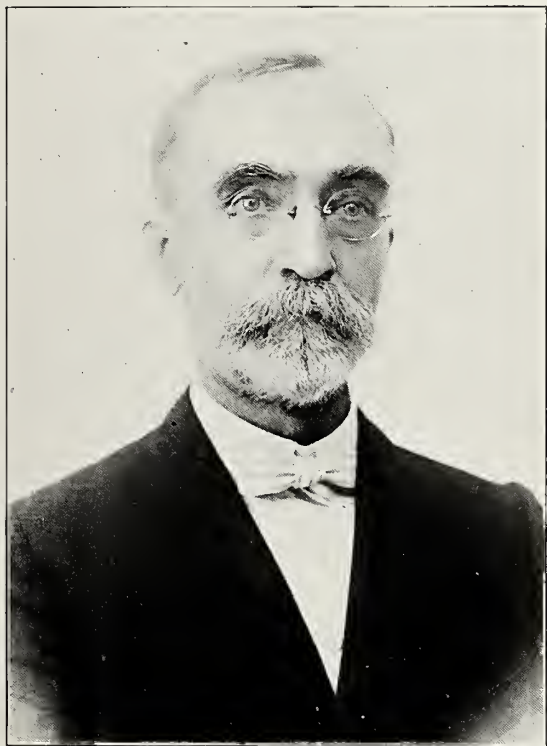
What was done for China and India has also been done for Japan. The Tokio Tsukiji Type Foundry, of Tokio, has installed a Thompson typecaster, specifying that the type must be cast from their Japanese-made matrices already in stock.

သခင်ယေရှုခရစ်အဘွားတော်မူသောပဌာနာ။

ကောင်းကင်ဘုံရှိတော်မူသော အကျွန်ုပ်တို့အဖ၊ ကိုယ်
တော်၏နာမတော်အား ရိုသေလေးမြတ်ခြင်း ရှိပါစေသော။
နိုင်ငံ တော် တည် ထောင် ပါ စေ သော။ အလိုတော်သည်
ကောင်းကင် ဘုံ၌ ပြည့်စုံသကဲ့သို့၊ မြေကြီးပေါ်မှာ ပြည့်စုံပါ
လစေသော။ အ သက် ဓမ္မလောက သော အစာကို အကျွန်ုပ်
တို့ အား ယနေ့ ပေးသနား တော် မူပါ။ သူတပါး သည် အ
ကျွန်ုပ် တို့ ကို ဖြစ်မှားသော အပြစ်များကို အကျွန်ုပ်တို့သည်
လွှတ်သကဲ့သို့၊ အကျွန်ုပ်တို့၏အပြစ်များကို လွှတ်တော်မူပါ။
အ ပြစ် သွေး ဆောင် ရာ သို့ မလိုက်မပါစေဘဲ၊ မကောင်း
သော အ မူ အ ရာ မှ လည်း ကယ်နှုတ်တော်မူပါ။ အစိုးရိုင်
သော အ ခွင့် နှင့် ဘုန်းတန်ခိုး အာနုဘော်သည် ကမ္ဘာ အ
ဆက်ဆက်ကိုယ်တော်၌ရှိပါ၏။ အာမင်။

The Lord's Prayer, Set in Burmese, on the
Linotype.

Printed from an electrotpe made direct from the slugs.



F. D. Phinney

Superintendent, American Baptist Mission Press,
Rangoon, Burma.

uses a Thompson typecaster, these Burmese linotype matrices are also used to cast type for the case, resulting in another great economy. Through the courtesy of Mr. Phinney, who is now in the United States on furlough, we show a specimen of this type.

Another innovation was the making of matrices by the Thompson Type Machine Company for the casting of Kanarese, another of the dialects of India, for the Wesleyan Mission Press, of Mysore city, India. This peculiar kerned type has always been cast from native-made matrices on old-style typecasters, and until the problem of casting this type on the Thompson typecaster was put up to Mr. Thompson it was thought impossible of accomplishment otherwise. So successfully, however, was the problem solved, that the Mysore

Some slight changes were made in the machine and the result accomplished, and we may soon expect to learn that this immense Japanese typefoundry has installed a complete battery of Thompson typecasters and revolutionized the type-making industry of Japan.

In this connection THE INLAND PRINTER is given the credit for bringing the manufacturer and the buyer together, as it was in response to an advertisement in these columns that the order was placed.

Specimens of Japanese and Kanarese types are shown. In the Kanarese and Burmese, read from left to right. In the Japanese, read from the bottom to the top, beginning in the right-hand corner.

F. D. Phinney, the superintendent of the Press at Rangoon, is a "Yankée from way back," tracing his ancestry on both sides back to Plymouth Colony days. He is a New York State product, educated in the public schools of Rochester, and graduating from the University of Rochester just forty years ago — wearing a Phi Beta Kappa key in token of his scholarship. Having worked his way through the university by his printing, it was a simple matter to embark more largely in that line after graduation; but after three years he was urged to accept the superintendency of the American Baptist Mission Press in Rangoon, Burma, and did so in the fall of 1881, entering upon his duties the following April. The pressroom at that time was run by coolie power, but Mr. Phinney added steam power and passed a government examination as a stationary engineer in order to assume responsibility for the new engine. It may be interesting to note that the Hoe drum cylinder press bought thirty-five years ago and driven faithfully ever since, has just been sold for one-fifth of what it cost — to be replaced by one of the latest American presses.

Early in his work at the Press, Mr. Phinney prepared with his own hands a series of drawings for wood type for the Burmese language, as no wood type had ever been made for it before that time. This was a plan for piecing together the component elements of the Burmese printed characters, by

means of which less than 150 sorts can be combined to make up the several hundred characters required in Burmese printing. These designs have been used for making Burmese wood type in many sizes, from six-line to sixty-line — the Hamilton Manufacturing Company being the maker. In later years, with the work of a Mohammedan punch cutter, the following

ಮೈಸೂರು ವೆಸ್ಲಿಯನ್ ಮಿಷನ್ ಮುದ್ರಾಲಯ.

ಅಕ್ಷರ ಎರಕ ಹೊಯ್ಯುವವರು.

ಕಳೆದ ಎರಡು ವರುಷಗಳಿಂದಲೂ ನಮ್ಮ ಅಕ್ಷರ ಎರಕ ಹೊಯ್ಯುವ ಕಾರ್ಖಾನೆಯಲ್ಲಿ ನೂತನವಾದ ಯಂತ್ರಸಹಾಯಗಳ ಮೂಲಕ ಹಳೇ ಏರ್ಪಾಡುಗಳೆಲ್ಲಾ ಬದಲಾವಣೆ ಹೊಂದಿ ಹೊಸ ರೀತಿಯ ಕೆಲಸಗಳು ರೂಢಿಸಲ್ಪಟ್ಟಿವೆ. ಈಗ ನಮ್ಮಲ್ಲಿ ರತಕ್ಕ ಅಕ್ಷರ ಎರಕಹೊಯ್ಯುವ ಯಂತ್ರ ವಿಶೇಷಗಳು ಏರ್ಪಾಡು ಪಡೆದಲ್ಲಿ ರತಕ್ಕ ಸದರಿ ಜಾತಿಯ ಯಂತ್ರವಿಶೇಷಗಳಿಗೆ ಯಾವ ವಿಘಡಲೂ ಕಡಮೆಯಾಗಿಲ್ಲವೆಂದು ಧೈರ್ಯವಾಗಿ ಹೇಳಬಲ್ಲೆವು. ಅಕ್ಷರ ಎರಕ ಹೊಯ್ಯುವವರಲ್ಲಿ ನಾವು ಅನುಸರಿಸಿರುವ ನೂತನ ರೀತಿಯ ಮೂಲಕ ಅಕ್ಷರಗಳ ಎತ್ತರ, ಕೂಡ್ಪುವಿಕೆ, ಇವುಗಳನ್ನು ಒಂದು ಅಂಗುಲದ ಸಾವಿರದಲ್ಲಿ ಒಂದು ಭಾಗದಷ್ಟಾದರೂ ಹೆಚ್ಚು ಕಡಮೆ ಇಲ್ಲದೆ ಸರಿಯಾಗಿ ಎರಕ ಹೊಯ್ಯುತ್ತೇವೆ.

Specimen of Kanarese, from Wesleyan Mission Press,
Mysore city, India.

Printed from zinc-etching, slightly reduced from the original copy,
which was twenty-one picas wide.

sizes of metal type have been produced: thirty-six and fifty-four point on the same scheme as the wood type; and ten, eleven and twenty-four point, all being cut in full combinations, having nearly a thousand matrices in each body, for the languages and dialects of Burma are many, and these sizes are produced for the Burmese, Sgaw-Karen, Pwo-Karen and Shan languages.

In 1888 the Mission Press began the sale of Remington typewriters, so Mr. Phinney is the proud possessor of a thirty-year Remington Fraternity badge. Some years ago, during a hot season vacation, he tackled the problem of making the Remington write Burmese in the Burmese characters, and by

乳 乳 乳

奏 奏 奏

健 健 健

Specimen of Japanese Type.

Printed direct from the type.

means of dead keys and the piling up of the component parts of the characters, accomplished this result. The regular forty-two-key machine writes the several hundred characters needed for correspondence.

Later on, the problem of putting the Burmese on the linotype was taken up during another hot season vacation. The scheme now in use was perfected, and the designs from which the punches were cut and the matrices driven were produced. Of course, there can be no piling of characters, or piecing up of sorts, for each combination desired must have its own matrix. For the Burmese alone there are 360 characters on the keyboard, handled from two magazines, and about a hundred and fifty odd sorts in a side case which are seldom used, and which are easily slipped in by hand when wanted.

During his furlough at home, the working out of the plan for putting the Sgaw-Karen upon the linotype, and the pro-

duction of the designs for the additional characters needed, has been accomplished, and it only remains to give the order for two machines at a time when the war is over and the works can undertake the production of this special task.

The business of the Press has multiplied about fifteen times since it was taken charge of by Mr. Phinney, and is now the main source of supply for all educational material in the Province of Burma, as well as being the leading book and stationery store in the city of Rangoon, and having the acknowledged lead in all that goes to make fine printing and binding in Burma.

The Rev. Cephas Bennett put in fifty-two years as mission printer in Burma, and then resigned the Press into the hands of Mr. Phinney, who has completed thirty-six years up to date, and hopes to round out a dozen more and so complete the century with this institution in the hands of two men.

Outside of his office there are many lines of work and opportunity for social good in which Mr. Phinney has a share, such as the Y. M. C. A., Rangoon Charities, Vigilance Society, Christian Literature Society, etc., and he has been elected president of the Rangoon Trades Association for three terms, has represented the association on the Rangoon Port Trust, the Victoria Memorial Gardens, and on various lesser matters of public import.

Do not Waste — Save

There is a big shortage of everything that enters into the making of printed matter, and it is soon going to be a question of getting certain materials at any price.

At the request of the War Council, we ask the employees in all departments to save and prevent waste in every possible way.

Save and Economize

PAPER	RAGS
INK	METAL
GASOLINE	BELTING
TWINE	FUEL
OILS, SOAP	BROOMS

and all things that you use in doing your work. Particularly in the matter of spoiled work is it necessary to stop a big waste. Do not leave things up to the proofreader, or any one else. Be sure that the job is right before printing it, and use extra care in doing your work.

The shortage is real, and we have been asked to save in every way possible, and the employees in every department can help to win the war by saving a little waste each day. It is a small thing to ask, but it will be a big thing in the end.

EMPLOYING PRINTERS

At the request of the Commissioner
of Commercial Economy of Utah



BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Seven Legs Across the Seas."

A delicious combination of clever and instructive reading is to be found in Samuel Murray's travel book relating the story of his wanderings around the world. Although the book will prove of exceptional interest to all lovers of travelogues, yet the fact that the author is an expert printer, and often plied his trade in foreign countries when his funds ran low, will make it of especial interest to readers of this journal.

He begins the first "leg" of his journey in a breezy, refreshing style — which style is sustained throughout — and there is not a page of dry reading in the entire book. The personal glimpses the reader gets of the author also lend spice to the book and one finds a responsiveness in his keen sense of humor and minute observation of the unusual. The whole of the 57,000 miles of travel teems with interesting sketches of the character and mannerisms of different nationalities, quaint customs, history, eloquent descriptions of scenery and other interesting phases. Having lived among the people, and in many instances worked among them, the author has been able to get close to the heart of life and its workings, and tells of things that are overlooked by the average traveler.

"Seven Legs Across the Seas," by Samuel Murray. Published by Moffat, Yard & Co., New York. Consists of 408 pages. May be ordered through The Inland Printer Company. Price \$2.50; postage 10 cents extra.

"The Profession of Journalism."

Newspaper workers, students of journalism, and the general reader will be grateful for the collection of articles which Willard Grosvenor Bleyer, of the Department of Journalism, University of Wisconsin, has gathered from the files of the *Atlantic Monthly*, and published in book form. While these articles were published originally for the edification of readers of the *Atlantic Monthly*, their universal application and the significance of such authorship as that of Henry Watterson, Melville Stone, Richard Washburn Child, and other well-known men, recommends the attempt to place their discourses in convenient, permanent form.

The content of the book is organized about the following topics: Some Aspects of Journalism, Press Tendencies and Dangers, The Waning Power of the Press, Newspaper Morals, The Suppression of Important News, The Personal Equation in Journalism, The Problems of the Associated Press, Confessions of a Provincial Editor, The Country Editor of Today, Sensational Journalism and the Law, The Critic and the Law, Honest Literary Criticism, Dramatic Criticism in the American Press, The Humor of the Colored Supplement, The American Grub Street, and Journalism as a Career. Notes on the authors serve as interesting histories of their careers.

The helpfulness of the volume is further enhanced by a carefully selected bibliography of such books and magazine articles usually accessible in the public libraries, which will be of benefit to students of newspaper problems.

"The Profession of Journalism," by Willard Grosvenor Bleyer, Ph. D. Published by the Atlantic Monthly Press, Inc., Boston, Massachusetts. May be ordered through The Inland Printer Company.

"Newspaper Writing in High Schools."

The above is the title of a bulletin written by L. N. Flint, of the Department of Journalism, University of Kansas. It offers, as its main feature, a detailed outline, arranged according to weeks, of the teaching of newspaper writing in high schools. Aside from this, there are brief chapters on the status of the newspaper writing course in the schools; the preparation of the teacher; texts to be used; equipment; the value of becoming acquainted with news plants; representative papers for class study; books for reading assignments; the high-school paper, its field, staff, appearance, etc.

While the author makes no pretense that his ideas are the final word in the teaching of this comparatively new subject, his experiments and observations in teaching, extending over a period of twelve years, qualify him as a man with ideas of real value, and undoubtedly there is much meat in his booklet for the high-school instructor who is striving to place his routine on a practical basis.

To teachers and others within the State of Kansas, the bulletin will be sent free; to those outside the State, the price is fifty cents. Address the Department of Journalism Press, University of Kansas, Lawrence, Kansas.

"Making Advertising Pay."

This book presents a very thorough analysis of the science of advertising in successful merchandising. As the author advises us in the preface, it represents "an attempt to place before merchants, business men and inexperienced or prospective advertisers, those basic principles upon which successful advertising must be built," and in dealing with the elemental or basic principles, it is necessarily of especial value to the student and teacher.

The book is divided into four distinct sections as follows:

1. The Economic and Social Side of Advertising.
2. Advertising for the Wholesaler and Manufacturer.
3. How Successful Retailers get Results from Advertising.
4. Analysis of the Psychological Task of Advertising.

It is not a theoretical book but deals with the subject in a direct, concrete manner, discussing many problems and meeting their solution with logical suggestions. The author has drawn his material from various sources, many pages being given up to the experiences and records of men of authoritative reputation in the advertising field. These examples have been cleverly woven into the work by the aid of his own wide experience and keen sense of value.

The book consists of 231 pages, illustrated, and may be obtained from the author, H. F. Eldridge, 1121 Henderson street, Columbia, South Carolina, for \$1.50, postage 14 cents extra, or through The Inland Printer Company.

OBITUARY

Frank J. Haffner.

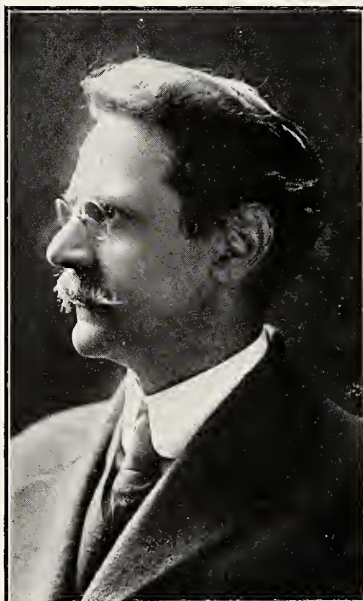
By the death of Frank J. Haffner, of the Brock-Haffner Press Company, of Denver, Colorado, the printing and allied trades of the country have lost one of their foremost members. As a photo-engraver he was nationally known and esteemed. He was an authority on color-work reproduction, possessing that artistic knowledge and ability which had for years placed him in the front ranks of his profession.

Mr. Haffner had been ill but a short time. His condition caused his friends considerable anxiety and their worst fears were realized on the morning of April 30, when he passed peacefully away, mourned by all whose good fortune it was to have come in contact with one fired with the enthusiasm and talent of an artist, possessing rare personal magnetism and fineness of character.

Mr. Haffner was born on March 9, 1862, near Strassburg, in Alsace, then a French province. His father was of German parentage, his mother French. When young Haffner was twelve years of age his father died, and on his death-bed urged his sons to take the family to America. They did so a few days later and settled in Pennsylvania. There the young man continued the studies in photography which he had begun in France, and launched out into new branches. About 1888 he went to California and stayed there two years. In 1890 he went to Denver and for a time conducted a leading photograph-gallery with success and ability. He was always on the lookout for developments, and had the distinction of making the first X-ray photograph in his community.

It was, however, in colorwork and photoengraving that Mr. Haffner excelled. His studies in photography led him to research work, and he was one of the pioneers in art and color printing. When a young lad he learned engraving in addition to photography, and his researches in platemaking for three and more colors were so successful that he quickly forged to the front and remained a leader and authority in this branch of the printing and allied trades until his sad demise. One trait in his character which stands out above all others was

his willingness to coöperate and share with others his discoveries. He strongly believed in fellowship with the other members of his profession, seeking at all times to exchange views and experiences. He was a regular attendant at the national conventions of the photoengravers of the country, and two years ago was present at the Philadelphia



Frank J. Haffner.

gathering. The friendships which he formed were lasting; sincerity was one of his cardinal virtues and endeared him to all with whom he came in contact.

In 1892, with H. M. Williamson, Mr. Haffner organized the Williamson-Haffner Engraving & Printing Company, which became one of the best-known color-plate making houses in the world. Later the corporation was dissolved and in March, 1916, a new corporation was organized, the Brock-Haffner Press Company, the associates of Mr. Haffner in this enterprise being B. F. Scribner, of Pueblo; Charles M. Welch, who came to Denver from Syracuse, New York; John L. Brock, Sr., John L. Brock, Jr., and Mr. Haffner's son, Edmonte O. Haffner.

Some of the evidences of Mr. Haffner's skill in platemaking will live long in the memory of those who are familiar with it. No problem was too great for him to attempt to solve, and some of the

"stunts" which he did deceived the shrewdest. One story which he loved to tell was the deception he practiced on a well-known artist who submitted a painting to be reproduced. So good were the plates that Mr. Haffner changed the picture from its frame, substituting the platemaking. The artist complained of imperfections in his own work, and the laugh was truly on him. As a painter, Mr. Haffner was possessed of considerable skill and in his spare time he worked assiduously with brush and palette. Another diversion was his devotion as a disciple of Izaak Walton. He dearly loved to fish, and not a stream within many miles of Denver had not been whipped by him.

In addition to his host of friends, Mr. Haffner leaves to mourn his loss his widow, and four children: Mrs. Ray Henry of Kremmling, Colorado, Ruth E. Haffner, Elsa Haffner and Edmonte O. Haffner. If evidence of the esteem in which the deceased was held were needed it was demonstrated at the funeral, which took place on May 2. It is safe to say that every printing-office in Denver was represented, as well as every allied industry.

Maj. John M. Farquhar.

Maj. John M. Farquhar, president of the International Typographical Union from 1860 to 1862, passed away on Thursday, April 25, at his home in Buffalo, New York, after a short illness. Major Farquhar was a veteran of the Civil War, entering the Union army as a private and winning the rank of major before the close of the war. He was awarded the Congressional medal of honor for bravery at the battle of Stone River, Tennessee, four months after joining the army.

Born in Scotland on April 17, 1832, he came to this country when a boy, and his early schooling and training were received here. Public spirited by nature, Major Farquhar took an active interest in political matters, being a staunch supporter of the Republican party, and served as a member of Congress from 1885 to 1891. He was appointed as a member of the United States Industrial Commission in 1898, and served in that capacity for four years.



TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

One Leipsic, Ohio, Paper Absorbs Another.

George F. Smith, editor and owner of the Leipsic (Ohio) *Free Press*, advises THE INLAND PRINTER that he has taken over the *Tribune*, heretofore published at the same city, and that hereafter the consolidated papers will be published semiweekly as the *Free Press*.

Lithographers' Coöperative Association.

Members of the Lithographers' Coöperative Association, which is composed of the commercial lithographers of the country, held their regular meeting at the Hotel La Salle, Chicago, on Thursday and Friday, May 16 and 17. The present situation as regards labor and materials was one of the principal topics under discussion, as was also coöperation with the Government during the war. That the members of the organization are ready to stand back of the Government to the last notch was demonstrated fully throughout all of the sessions.

The O. T. Dixon Printing and Stationery Company.

A new firm, known as the O. T. Dixon Printing and Stationery Company, was recently incorporated at Miami, Oklahoma, with a capital stock of \$20,000, the incorporators being O. T. Dixon, Minnie Dixon and T. L. Rippey. O. T. Dixon has held various positions in printing-plants in St. Louis, Iowa City and Cleveland, and for the past year has been connected with the business in Miami. S. A. Dixon, formerly of Springfield, Missouri, will have charge of the printing department.

Wisconsin Printers and Publishers to Meet at Oshkosh July 26 and 27.

Wisconsin printers and publishers will meet at Oshkosh, July 26 and 27, in a war conference. This was decided at a recent meeting of the Executive Committee of the Wisconsin Federated Printing and Press Associations. Problems of the printing and publishing industry as

created by the war will be taken up in a two-day session. As now contemplated, the program will include no entertainment features except a banquet preceding the evening session, for which a speaker of national reputation has been secured. Leaders in the industry will be put on the program to talk on the various war problems of printers and publishers. While the program will occupy but one day's time, it is hoped that outstanding problems can be discussed authoritatively and thoroughly, yet briefly.

Franklin-Typothetæ of Chicago.

The present difficulty of securing help in the different branches of the trade was the topic under consideration at the regular monthly meeting of the Franklin-Typothetæ of Chicago, held on Thursday, May 16, at the City Club. H. D. Agnew, employment manager of the Western Electric Company, Chicago, addressed the meeting on "Organizing to Save Man Power During War Time," and gave a summary of the recent national conference of the National Committee of Employment Managers. Several of the members of the organization gave short talks, and throughout the discussion that followed the fact that it was necessary to get together and devise means for overcoming the shortage of help was emphasized.

H. M. Ellis Again Business Manager of Sapulpa (Okla.) "American."

After a year in the advertising business on his own behalf, Henry M. Ellis has again assumed the duties of business manager of the *American*, Sapulpa, Oklahoma. While a comparatively young man, the experience of Mr. Ellis in the newspaper business dates twelve years back, at which time he began his apprenticeship in the office of *The Baptist Banner*, Martin, Tennessee. At various times during those twelve years he has been employed as a journeyman compositor, office supply salesman, editor for the Western Newspaper Union, and in editorial and business office service on the newspapers of Sapulpa and Tulsa, Oklahoma.

New Home for Cleveland Printing Firm.

THE INLAND PRINTER is in receipt of a handsome engraved folder from The A. S. Gilman Printing Company, Cleveland, Ohio, announcing the fact that the company has moved into a new building, built especially for its own business, at 623-637 St. Clair avenue.

At the top of the script lettering of the announcement, an illustration of the building is printed in gold, and embossed. It represents the new home of the company as being both commodious and well lighted. In view of such circumstances the company is justified in its statement in the announcement that "Our effort and opportunity in the service of our customers will be largely increased."

Philadelphia Craftsmen Have "Technical Night."

Thursday evening, May 9, was known as "Technical Night" for the Philadelphia Club of Printing House Craftsmen. That date also marked the last indoor meeting and banquet of the club which will be held this season. The meeting and dinner was held in the second-floor banquet-room of the Hotel Bingham, about 100 members and guests being present.

At the close of the dinner Oscar Hale, head proofreader of the Curtis Publishing Company, read a number of patriotic poems which were exceptionally fine. Norman E. Hopkins, secretary, then announced that a Research Committee had been appointed by the club and that this committee would be in a position to answer any technical question concerning the printing and allied arts. The members of the club are requested to consult this committee freely in any of their problems.

President Ray Miller followed Mr. Hopkins by introducing the first technical speaker of the evening, Charles A. Stinson, of Gatchel & Manning, photo-engravers, of Philadelphia. The title of Mr. Stinson's lecture was "Printing Half-Tones on Rough Stock," and it will be found elsewhere in this issue.

Mr. Stinson was followed by Messrs. Righter and Stone, of the A. M. Collins Manufacturing Company, who gave a practical demonstration of making mechanical relief overlays with Collins' Oak Leaf overlay paper. The overlays were etched right before the large audience, and instructions were given for doing the work.

the neighboring town, thence to the city and then to my home town, covering a distance of thirty-two miles, making four calls, besides taking on gas and oil, and returning in time for dinner. The trip was made in two hours and fifteen minutes, including calls. The rider could have made the trip in less time,

late Robert M. Jones founded the *News* four years ago.

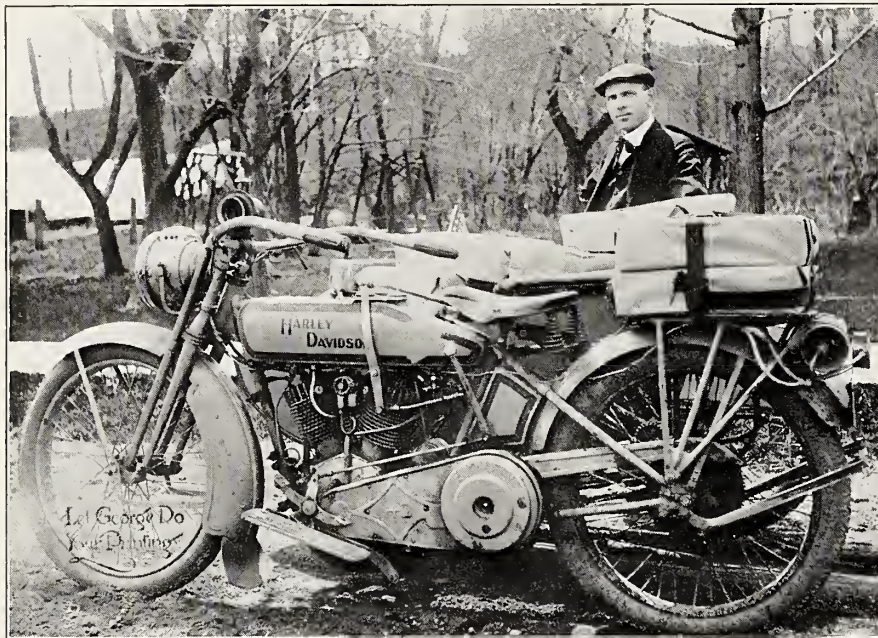
The *News-Dispatch*, Mr. Bomberger states, will be published on a paid-in-advance basis, with fair advertising rates, the pyramid style of make-up and "local things first." Mr. Bomberger is a great believer in the efficacy of the short editorial dealing with local affairs and in the personal column, well edited, as subscription getters.

Notes from Wyoming.

Wyoming printers are prosperous. The State, which is rich in oil and mineral wealth, is fast developing. Every business reaps the benefit, and the printers likewise are benefiting. On some work they are getting good money for standard work, but on some they are not getting enough. They do not operate cost systems and therefore do not know what to charge.

On Saturday, May 11, an enthusiastic meeting of Wyoming printers was held at Casper under the presidency of E. J. Hanway, proprietor of the *Casper Tribune*. An address was given by Secretary Henry Allen of the Denver Typothetæ, who had been invited to tell the Wyoming printers of the three-year plan of the United Typothetæ of America.

Dealing with the knowledge of what to charge, Secretary Allen among other things said: "A printer who doesn't know what to charge is groping in the dark. He is helpless to combat the influences which are working against him. How can he reply to a customer's complaint, 'I think you have overcharged me,' if he doesn't know? Every job of printing is manufactured to order, and business ethics demand that you have correct knowledge of what it costs you to produce. If you don't, you are simply drifting towards disaster and not steering as you should in safe waters. Safety first should be your slogan and this insurance policy can be purchased at little or practically no cost by a membership in the United Typothetæ of America. The organization is one of the most progressive of its kind in the world. Its teachings are followed by printers the world over, and all the live, progressive disciples of Gutenberg welcome the opportunity of being enrolled under its banner. It is business suicide not to know your costs. The failures in the trade are due to want of knowing the correct prices. A dry-goods merchant wouldn't think of guessing the price of a bill of goods. He would have to have an invoice of the cost from his wholesaler before he even quoted a price. Why shouldn't the printer know? The advantage of knowing is supreme. The national body is working for the good of printerdom and the coming months will



George I. Smith, of Dolgeville, New York, Delivering Printing With His Motorcycle.

Special paper, special ink and a special etching-powder (in solution) are necessary.

The annual outing of the club will be held at the Philadelphia Rifle Club's house and grounds, Saturday afternoon, June 29. Delegations from the New York and Baltimore clubs will join.

The Motorcycle as a Business Vehicle for Printers.

That the motorcycle is a big time-saver for the printer, and makes deliveries a pleasure instead of a dread, was recently demonstrated by George I. Smith, of Dolgeville, New York. Mr. Smith writes as follows:

"On a recent Thursday I was notified by the management of a plant in a neighboring town that handles my linotype composition that it would be impossible for them to set my copy for that week, because of the illness of the operator. The message came by telephone the day before publication day, which was very short notice, because of the fact that it was necessary to make arrangements with some other shop in a neighboring city to handle the matter. Then, too, a trip had to be made to the former place to get the copy, which would have meant a further delay.

"Here is where the motorcycle played a prominent part. A trip was made to

but he believes in hitting the road, instead of just the 'high places.' Had it not been for the motorcycle and the telephone it would have meant a day's delay with the publication of the paper.

"A motorcycle with proper usage and careful driving will place any one on a plane with the railroads, and the cost of operating is much less. I deliver all printed matter with the motorcycle, and use it for many other purposes pertaining to my business."

Two Newspapers of Jeannette, Pennsylvania, Consolidate.

The Jeannette (Pa.) *Dispatch*, founded May 5, 1889, by J. C. Loughhead and J. H. Trescher, has been sold by the J. H. Trescher estate to the Jeannette Publishing Company, publishers of the *Jeannette News*. The *News-Dispatch*, now the only newspaper published in this busy glass and rubber town, made its initial appearance on May 1. It will be published semiweekly, Tuesday and Friday afternoons, for the present.

C. Martin Bomberger, president of the Jeannette Publishing Company, will continue as editor of the combination paper. N. C. Griffith, vice-president, has charge of the mechanical department. A new building has been erected and occupied since Messrs Bomberger, Griffith and the

show that it is the savior of many businesses that are tottering because of want of knowledge."

Graphic Arts Branches of Philadelphia Strong for Third Liberty Loan.

Philadelphia representatives of the graphic arts field made an excellent showing in the third Liberty loan campaign, according to the report just issued by the Third Federal Reserve Board.

The final figures for subscriptions of the division composed of steel and copper plate engravers, photoengravers, printers, electrotypers and lithographers, of which Robert N. Fell, of the Franklin Printing Company, was chairman, amounted to \$775,700.

Charles H. Marshall, president of Wm. H. Hoskins Company, who served as chairman of the steel and copper plate engravers' division — and who was ably supported in this work by William Blaise, secretary of the Engravers' Club of Philadelphia — reports that about \$50,000 worth of bonds were sold to the engravers alone.

United Typothetæ of America News Notes.

The employment department at national headquarters is conducted for the purpose of placing employees in touch with positions in the various sections of the country, and therefore urges compositors, linotype and monotype operators, feeders, pressmen, bindery help, in fact, all employees in the printing-trade, to register with the National Employment Bureau if they are seeking a change. Persons out of employment can be quickly placed in desirable positions through this bureau. No charge is made for the service. Address communications to United Typothetæ of America, 608 South Dearborn street, Chicago, Illinois.

Those members operating the Standard cost-finding system who have not yet sent in their statement of cost of production for the past year are urgently requested by the American Printers' Cost Commission to do so promptly so that no more time will be lost in making up the composite statement of production for the year 1917. This is an urgent matter, and is of utmost importance to the printing industry, and delinquents should make an unusual effort to compile their statements and send them to national headquarters.

Cost Accountant McGlaughlin, after spending some time in several of the small towns in Illinois, is now actively engaged in assisting with the installation of the Standard cost system in the plants of every member of the St. Joseph Valley Typothetæ of Indiana.

Representatives Miller and Noyes have been busily engaged in Cincinnati for the past few weeks, and Secretary Borden has also spent some time in that city assisting the printers in building a permanent organization.

Representative Colton is carrying out a definite constructive organization program in Toledo and it is expected that this city will soon have a very strong association.

Representative Stuff is bringing organization matters to a definite head in Portland, Oregon, where he has spent the past several weeks in forming a local Typothetæ which, from all indications, will be one of the strongest in the Far West.

Assistant Secretary E. E. Laxman resigned his office with the national organization on May 1, and entered the printing business as a member of the Rook Printing Company, Chicago, having acquired an interest in the firm. Mr. Laxman has been in organization work for several years, and in entering the commercial field he has the best wishes of his many friends.

A window sign (decalcomania) of the Typothetæ emblem, which adheres to glass, is transparent and indestructible, may be purchased by members from headquarters. This sign is in colors, 12 by 8 inches in size, and is a sort of transfer which may be placed on the show or door window of the business office. It is a splendid method of letting the public know that the concern displaying it is a member of the national association of their business. Members may order through their local Typothetæ or direct from the United Typothetæ of America, 608 South Dearborn street, Chicago. The price is 50 cents each.

Printers will be interested to learn that the United Typothetæ of America announces that a Standard accounting system has been devised to interlock with the Standard cost system. The Committee on Education of the United Typothetæ of America, after many months of constant endeavor, in which expert accountants were consulted, is responsible for the perfecting of this accounting system. The result, as can be imagined, is that the United Typothetæ of America feels a sense of pride in being able to present to the printing business an accounting system of real merit. A full and comprehensive treatise has been prepared in pamphlet form, and this, with a complete set of the blanks (actual size) bound in book form, may be purchased from the national office.

The United Typothetæ of America School of Printing summer courses begin on June 24, and continue over a period of six weeks to August 2. Full particulars regarding courses in linotype and

intertype composition and mechanism, cylinder and platen presswork, typography, color, cost accounting, estimating, design and layout and paper, also courses for printing instructors, may be secured by addressing the superintendent, T. G. McGrew, 1500 East Michigan street, Indianapolis, Indiana.

Secretary Borden of the United Typothetæ of America has spent considerable of his time during the past month away from national headquarters. He has visited Cincinnati, South Bend and Toledo, where meetings have been held in the interest of national and local activities. On May 25 Mr. Borden addressed the convention of the Michigan Press and Printers Federation at Lansing, Michigan.

Philadelphia Notes.

Some years ago James E. Callery, roller expert and traveling salesman for the Philadelphia house of the O. J. Maigne Company, promised several of his old friends, who had worked with him at the printing-trade for a long period, that "some of these days" he would give them a private dinner which they would remember until the end of their days. Business with "Jim" has been particularly good during the past year or more, so he decided that the time had arrived for giving the long-promised banquet. It was held at the Soulas Hotel, 1337 Arch street, Philadelphia, on Saturday evening, May 11. Only twelve men, including the host, were present. Mr. Callery presented each guest with a souvenir program and menu which had been specially designed for the occasion. After an extra fine ten-course dinner each friend delivered an address, then "Jim" followed with one of his humorous talks.

The private printing department of the Frankford Arsenal, Philadelphia, has received an appropriation from the Government for the purpose of enlarging the plant and adding new equipment. Several thousand dollars' worth of new type and other material has been bought and general improvements have been made. In peace time the Government Printing-Office at Washington, D. C., produces most of the printed matter required by the arsenal, but war work has made that office so busy that it was found advantageous to have the arsenal printers attend to the work in question, thus the additional equipment was put in to meet this condition.

The School of Estimating of the Typothetæ of Philadelphia, 929 Chestnut street, was closed for the season on Tuesday evening, May 21. The school will reopen about the middle of next October. William C. Ritzius, instructor, announces that he is in a position to care for a few

daytime students in cost-finding during the summer at Typothetæ headquarters. A special low rate will be charged for this instruction. Hours will be arranged to suit students who can spare an hour or so from their regular work.

News of the Denver Printing Field.

The Stafford Printing Company and the Cavalry Advertising Service Company have combined forces and will in future be known as the Stafford-Cavalry Company, with headquarters at 620 to 624 Nineteenth street. Larger space has been taken and additional equipment added in view of taking care of the increased business.

On Monday, April 29, a largely attended and interesting dinner meeting of the Denver Typothetæ was held at the Hotel Metropole. The chair was taken by President J. B. Stott, who was supported by forty of the membership. After dinner had been served the gathering listened to Secretary Henry Allen, who gave a report of his visit to Washington accompanied by Orville L. Smith, of the Smith-Brooks Printing Company, to investigate conditions in connection with the placing of orders for some of the government printing outside of the Government Printing-Office. During the discussion which followed the report, hope was expressed that the plan of the Denver Typothetæ for the establishment of a distribution zone in Denver for handling much of the literature which is at present sent broadcast over the country would prevail.

In addition to his report of the Washington trip, Secretary Allen gave a résumé of the activities of the organization from the time of its inception at the beginning of the year, and mentioned that the credit and collection department was being used extensively, nearly \$3,000 being placed with him for collection. He pointed out the absolute necessity for printers to tighten credits and also to follow up accounts when they were due, and exhibited a Liberty loan bond which he had that afternoon received in payment of an account which had been owing one of the printers for somewhere in the neighborhood of two years and which had almost been given up as a non-collectable account.

The Liberty loan drive in Denver was a great success. The local committee went over the top, and printers and members of the allied trades did more than their share toward the success that was accomplished. Several of the printing-offices gained the hundred per cent banners, and very extensive contributions were subscribed in most of the plants. The largest reported was a subscription of \$7,000 from the C. F. Hoeckel Blank Book Company. Among the

hundred per cent concerns were the W. H. Kistler Stationery Company, Peerless Printing Company, Carson-Harper Printing Company. Among the allied trades, Peters Paper Company, Inland Paper Company, Carter, Rice & Carpenter Paper Company and The Cocks-Clark Engraving Company all gained the distinction of having a hundred per cent of their employees subscribe.

Conference on Standardization of Catalogue Sizes.

At the instance of a committee, appointed by the Purchasing Agents' Association to consider the subject of the standardization of catalogue sizes, a conference was called to meet at the La Salle Hotel, Chicago, on May 22, to get at a consensus of the opinions of a wider range of associations and persons interested. The conference was held under the chairmanship of W. L. Chandler, of the Purchasing Agents' Committee, and was attended by representatives of a number of technical and manufacturers' associations and also of various branches of the printing industry. The conference began at 10 and lasted until 6 o'clock, and was a very interesting one because of the varied opinions expressed and the instructive information brought out. As a result, the following resolution was unanimously passed:

Resolved, That catalogues be standardized to 6 by 9, $7\frac{1}{2}$ by $10\frac{5}{8}$ and 8 by 11 inches. Also resolved, that we recommend for catalogues the manufacture of paper sheets ranging as follows: 25 by 38, 32 by 44 and 33 by 46, with their respective double sizes, and that we also endorse the weights of 40, 45, 50, 60, 70 and 80 pounds, on the basis of 25 by 38 inches, and that the colors be limited to white and natural.

Notice of the action of the conference was telegraphed to the departments at Washington which now have the conservation of paper under consideration. At a subsequent meeting of the Purchasing Agents' Committee itself a resolution was adopted to the effect that this committee would prefer that catalogues be issued in the $7\frac{1}{2}$ by $10\frac{5}{8}$ inch size. This resolution is to come before the Purchasing Agents' Association for its action thereon.

Repair Parts for Campbell Presses from New Address.

In a letter from the Campbell Printing Press Repair Parts Company, Incorporated, we are notified that the New York city offices have been moved from the Pulitzer building, 63 Park row, to 21-25 Rose street. Printers desiring information concerning repairs on their Campbell presses should direct their letters to the new address to avoid delay.

AMONG THE SUPPLY HOUSES.

Sinclair & Valentine Discontinue One New York Office.

As a conservation movement, the Sinclair & Valentine Company, ink manufacturers, closed their downtown office in New York city on May 10 and will hereafter handle their business in the metropolis from the main office at the factory, 611 West One Hundred Twenty-Ninth street.

Alvin S. Dunbar Leaves Organization Work to Sell Paper.

We are informed by Alvin S. Dunbar, for some time secretary of the Typothetæ-Franklin Association of Detroit, Michigan, that he has left his employment with the printers there to accept a position on the sales force of the Sreer Brothers Company, dealers in fine papers in that city.

E. A. Atherton Wisconsin Representative for Mosher Paper Company.

E. A. Atherton, well known throughout Wisconsin through his long connection as representative of the American Type Founders Company in that State, has resigned in order to accept the position of Wisconsin representative of the Mosher Paper Company, of Chicago. Mr. Atherton will take up his new work about June 1, and his headquarters will be at Madison as heretofore. During the past year or more Mr. Atherton has also acted as Wisconsin representative of THE INLAND PRINTER, and has been doing good work for this journal in that territory. We refrain from extending our wishes for success, knowing, from his past record, that he will command it, and that he will prove a valuable addition to the forces of the Mosher Paper Company.

Large Press Manufacturing Plants Consolidate.

Notice has been sent out to the trade to the effect that three prominent manufacturers of printing presses and machinery, the Whitlock Printing Press Manufacturing Company, the United Printing Machinery Company and the Potter Printing Press Company, have merged their good-will, plants and other properties into one organization under the name of Premier Printing Machinery Company.

The primary purpose of this consolidation, it is announced, is to enlarge the sphere of usefulness attained by those highly successful companies and their products. The familiar names by which the products of the merged companies have been known in the past will be retained.

The distribution of the various machines will be effected through a sales company known as the United Machine and Press Company, the main office of which distributing agency has been established at 100 Summer street, Boston, Massachusetts.

Keystone Type Foundry Supply House Moves.

On or about June 1, the Keystone Type Foundry Supply House, now located at Ninth and Spruce streets, Philadelphia, will remove to the J. W. Pepper building, southwest corner of Eighth and Locust streets. The new location is only two blocks away from the old place, which has been occupied by the Keystone for many years past.

The Keystone Type Foundry Supply House will take the first floor and the basement of the Pepper building. The new sales department and showroom are spacious. Two large plate-glass windows are on the Eighth street front, giving an abundance of daylight to the business offices, showroom and sales department. In the rear of the building is a small street, allowing for a shipping platform and good delivery service. Extensive improvements are being made in the sections of the building which are to be used for the Keystone. The new showroom will contain exhibits of steel composing-room equipment, platen presses, cutting-machines, folders, wire-stitchers and other machines and devices of the latest models.

The "Perfect" Cutting-Stick.

THE INLAND PRINTER was recently favored with a visit from one of its old friends, "Gene" Turner, formerly of Chicago, but now of Cleveland, Ohio. Mr. Turner is demonstrating that metal can be used in place of the wood sticks for paper-cutting machines, and is distributing what is known as the "Perfect" cutting-stick. This stick is made of aluminum alloy, three-eighths of an inch square and in any length desired.

A pressed aluminum holder is furnished, which fits into the slot in the machine into which the wood sticks are placed. This holder has a recess, which runs the entire length, and into which the three-eighths inch aluminum alloy cutting-stick is placed. The holder is fitted with several spring wedges which, when locked, hold the cutting-strip firmly in position. The holder is made three-fourths inch to fit the standard slot, but it can be fitted to machines taking a larger sized stick.

Mr. Turner states that these sticks have been in constant use in a number of shops for several years past, and that they will not dull the edge of the knife, but will preserve it, and will give cleaner

and more accurate cutting. Complete information may be secured by addressing Mr. Turner at 30 Euclid arcade, Cleveland, Ohio.

The "International" Glue-Heaters.

An announcement of interest to printers and binders has been made by the International Electric Company, of Indianapolis, Indiana, to the effect that a number of improvements have been made in its line of electric glue-heaters. These heaters are made in sizes ranging



Showing Three Sizes of the "International" Glue-Heaters.

from one pint to five gallons and up, so that a size may be selected to suit the requirements of any plant. All sizes are equipped with three heats—high for rapid melting, medium for maintaining correct working temperature with cover open, and low for maintaining correct working temperature with cover closed. A three-heat indicating rotary snap switch is conveniently mounted on the body of the glue-pot.

On the smaller sizes, from one-pint to two-gallon, a conical-shaped deflector-type cover is provided which deflects condensation on the under side of the cover when closed directly back into the inset or glue container, and which admits of the glue-brush being left in the pot when the cover is closed. This type of cover, it is claimed, prevents skin, scum and dirt forming on the glue when the cover is closed, and also prevents evaporation and makes it unnecessary to be constantly thinning the glue with water.

These glue-pots operate on dry heat without the use of water, hence it is claimed that there can be no burn-outs caused by evaporation of the bath. The heating element is designed to insure even distribution of the heat, thus preventing burning of the glue and insuring long life to the heating element.

The heaters from five gallons up in size are equipped with a hand stirring device or agitator, and a patented ball type brass valve which cuts off the flow of glue at the inside of the glue container or reservoir, which is designed to prevent clogging up of the drain-pipe. The body is mounted on a substantial iron frame, and all parts coming in contact with the glue are of copper or brass. Large sizes may be equipped with motor-driven agitators and automatic temperature regulation if desired.

Each heater is equipped with six feet of heavy, flexible heater cord, fitted with a standard interchangeable plug, and is shipped ready for connection to any lamp-socket.

The company is distributing a new descriptive circular and price-list, entitled "Economy in the Glue Room," which contains information regarding the handling of glue, and copies will be sent upon request.

The "Instanto" Paper-Knife Sharpener.

A simple little device which will be found a great convenience for keeping a good edge on the paper-knife, and which should soon pay for itself by reducing the bills for grinding the knife, is being placed upon the market by the W. Jackson Company, Room 302, 29 South La Salle street, Chicago. The "Instanto" paper-knife sharpener, the name given this little device, is the invention of John Kallstrom. It is receiving a ready reception wherever Mr. Kallstrom demonstrates it.

The Trojan Die Stamped Seal Company Perfects Automatic Stamping Press.

In an announcement recently sent out to the trade, the Trojan Die Stamped Seal Company, 7 Hudson street, Boston, advises potential customers that it has perfected its automatic die-stamping press and is handling orders for embossed seals. The paper is fed from a roll and is printed from a die similar to that used on a regular die-stamping press. The paper is cut and delivered by a traveling belt to a delivery board in front. The speed is variable according to the job, but we understand up to 150 impressions per minute can be obtained. Henry Finch, of the Henry Finch Engraving Company, which concern recently removed from 185 Franklin street to larger and more commodious quarters at 7 Hudson street, where a modern plant for the execution of steel and copper engraving, plate printing and die stamping has been installed, is prominent in the Trojan organization also. Lester S. Riley is the inventor of the Trojan press.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing-trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; Chicago Trade Press Association; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Advertising Association of Chicago.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
 RATHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
 RATHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
 PENROSE & Co., 109 Farringdon Road, London, E. C., England.
 WM. DAWSON & SONS, Cannon House, Brems buildings, London, E. C., England.
 ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
 ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
 F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
 H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
 JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
 A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. Cash must accompany the order. The insertion of ads received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.

BUSINESS OPPORTUNITIES.

THIS PROPOSITION SHOULD HAVE YOUR CAREFUL INVESTIGATION — Long-established, well-equipped printing-plant in own building, only one in central Pennsylvania industrial and railroad town of 4,000 people, beautifully situated, is offered for sale at reasonable cash price; no newspaper in the town; good business now, with opportunities for much expansion; reason for selling — one owner retired, other owner prefers different business. C. W. GUTELIUS & SON, Northumberland, Pa.

FOR SALE — A medium-size printing-plant in a good northern Ohio city; the plant controls the majority of printing in the city, also a field within a radius of 50 miles with good business possibilities; plant in good running order, and a nice, going business; good reasons for selling; wonderful opportunity to right party with a little capital. For particulars you can address H. T. W., 44 West Broad st., Columbus, Ohio.

FOR SALE — A good printing-plant for medium-size publication desiring to locate in Chicago on account of new postal rates; modern type-faces, four cylinders, other equipment in keeping; reasonable rental in good building, with room for additional equipment; present owner not a printer; if desired, can give purchaser regular and steady orders for job-printing; might consider trade for income property. C 649.

FOR SALE — Complete printing and binding plant; established business, located in live town of 8,000 inhabitants in western New York; one Optimus, one Standard, one Babcock, one Gordon press, Autopress, linotype, Oswego automatic cutter, folder, stitcher, with usual printing-plant accessories; reasonable payment, balance easy terms with security. B. C. WILLIAMS, Newark, N. Y.

A GENUINE OPPORTUNITY — \$8,000 cash buys a modern printing business, located in a fireproof building in the heart of New York city; established over 10 years; about \$30,000 of the best grade of work yearly (which can be increased); plant consists of two cylinders, four jobbers, cutter, stitcher, etc.; a clean proposition with no obligations; owners retiring. C 469.

FOR SALE — Printing and publishing business, established five years, making money every day; best of reasons for selling; price \$5,000, terms to the right man. DETROIT DAILY MARKET REPORT, 305 Chamber of Commerce, Detroit, Mich.

WANTED — One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALES BOOK CO., Chicago.

FOR SALE — Good, live job-printing plant in Indiana county seat of 20,000; price \$3,500. C 658.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; circular and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE — Secondhand Kidders: One all-size adjustable rotary press, size 43 by 56 inches, minimum sheet 26 by 34 inches, cuts anything between, prints two colors on top and one color on reverse side of the web, has traveling offset web and can do 133-line screen half-tone printing; machine in A-1 condition, with complete equipment; immediate delivery. Also one Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour; machine in perfect condition, has never been used; possession at once. Also one Kidder 30 by 30 inch rotary press, printing two colors on the face and one color on the reverse side of the web, for electrotpe plates; will furnish delivery to suit requirements and thoroughly overhaul for fairly quick delivery. Also secondhand Kidder roll-feed bed and platen presses: one 8 by 12 inch one-color press, with rotary slitting attachment, cut-off and flat delivery; one 12 by 26 inch two-color press with slitting attachment, special parallel motion tape delivery, suitable for handling tissue-paper or cloth stock, cut-off and flat delivery, with automatic lowering-table. GIBBS-BROWER CO., 261 Broadway, New York city.

Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only \$4.80.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK

From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

A PRINTING FIRM in Middle West, whose business has suffered considerably on account of present conditions, has three Sterling rotary presses, all in first-class condition, which print one, two or three colors, and which, as you know, can turn out materially bigger production than the flat-bed type of press; these presses are equipped with Cross automatic feeders and automatic extension deliveries, and each will print a sheet 39 by 55½ inches; they are all of recent installation, and we would like to dispose of one of them at a material reduction from manufacturer's present price. Would also like to dispose of a couple of one-color Huber-Hodgman presses that will print a sheet 38 by 50 inches. C 659.

FOR SALE QUICK — On account of other business, we offer one of the best-equipped mail-order printing-plants in the South, located near a large city; business runs from \$10,000 up a year and is growing every day; profit from \$300 to \$400 monthly; equipped with up-to-date machinery and in handsome, well-lighted building erected for the office; latest model linotype, perforators, cylinders, jobbers, folders, stitchers and, in fact, all machines driven by individual motors; if you want to step into a paying business — one that is growing — with plenty of material to handle it, reply to this ad at once for full particulars; would not think of selling if not on account of other business. C 664.

WRITE FOR SPECIAL-SALE PLAN, 27 by 39 and 41 by 55 Babcock Optimus, 46 by 56 Huber-Hodgman, 26 by 34, 32 by 47 and 35 by 50 Miehes; also have large stock 2-revolution and drum cylinders, jobbers, stitchers, paper-cutters, automatic roll-feed jobbers, several job outfits; Seybold Duplex trimmer, \$550; proof-presses, 16 by 25 Potter No. 2, \$200; 11 by 25 Vandercook, \$110; 25 by 35 Vandercook, \$200. Tell us your wants and your machinery to sell. **WANNER MACHINERY CO.**, Chicago, Ill.

MIEHLE PRESSES — Owing to change in equipment, will dispose of one No. 5/0 Special, 46 by 68, with Dexter pile feeder; one No. 4/0, 46 by 62, with Cross feeder; one No. 3, 33 by 46; one Babcock regular, 83 by 46; each equipped with individual motor; presses may be seen in daily operation. Write today. **J. W. CLEMENT CO.**, 8 Lord st., Buffalo, N. Y.

FOR SALE, \$750 — Babcock Optimus, 29 by 43 between bearers, two-revolution, front face-up delivery, has four form and four distributing rollers; this press is in first-class condition and is as good as a completely rebuilt machine; an unusual bargain for a quick buyer. **HEYMANN PRINTING HOUSE**, 527 Calowhill st., Philadelphia, Pa.

FOR SALE — Two Model 1 linotypes, 3 magazines each; 1 Brown parallel folder; 1 Vandercook 5-column proof-press; 1 linotype melting-pot; 1 paper-baler; composing-stones, slug-cutters and electrotype chases; closing out business. **G. V. LEWIS**, Administrator, Box 885, St. Joseph, Mo.

FOR SALE — Job-printing outfit: 2 presses, 4 type-stands, 4 type-cabinets, 93 type-cases, 150 pounds newspaper type, 3 marble slabs, 94 fonts job type, 2 tables, 1 stove, 1 paper-cutter, 1 staple binder, lead-cutter, etc. For further particulars, write **J. A. ROLLER**, Luray, Va.

FOR SALE — One pony Miehle, 34 by 26 inch bed, two-revolution, two rollers, two horse-power Lundell motor, 230 volts, 1,200 r. p. m., direct current, Cutler-Hammer starting controller; all in first-class condition. If interested, write **SEEMANN & PETERS**, Saginaw, Mich.

FOR SALE — A job-printing plant and going business, fully equipped, with linotype machine, cylinder presses, four platen presses — one with Miller feed — and especially good type equipment. **THE OPDYKE PRESS, Inc.**, 286 York st., New Haven, Conn.

PHOTOENGRAVER'S OUTFIT, \$550 — Proof-press, bed 25 by 40, 2,200 lb.; camera, 22 by 22, with line plateholder; beveling-machine, table 18 by 18, 500 lb.; trimmer, table 12 by 18, 200 lb.; saw. **CURTIS J. THOMPSON**, 3545 Ogden av., Chicago, Ill.

FOR SALE — Hoe rotary magazine press with electrical attachments; prints, folds and pastes 32 pages 10½ by 14, or 64 pages 7 by 10½ inches; is in as good condition as new; price low. **G. V. LEWIS**, Administrator, Box 885, St. Joseph, Mo.

FOR SALE — Dexter drop-roll jobbing folder, No. 589, sheets 12 by 16 to 25 by 38, 2, 3, 4 fold right-angle machine, equipped with 32 and 16 page head perforators; good as new. **THE PRINT SHOP**, Madison, Wis.

FOR SALE — Hoe two-revolution press, size of bed 44 by 60, four-roller, for printing or cutting and creasing; will trade in part payment. **RICHARD PRESTON**, 49A Purchase, Boston, Mass.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. **JOSEPH E. SMYTH**, 638 Federal st., Chicago.

MACHINERY FOR SALE — Harris press, two-color, S1, 15 by 18, complete and in excellent working order; will sell for \$1,950; small cash payment, balance monthly instalments. C 647.

FOR SALE — One Cottrell 16-roller press, bed 48 by 58, 5 H. P. motor attached, in good running order, for the sum of \$1,500 complete; \$1,200 without motor and starting-box. C 648.

FOR SALE — American looping-machines (self-feed and hand-feed), for looping with twine, books, almanacs, tags and cards. **WARD & McLEAN**, Lockport, N. Y.

FOR SALE — Router, beveler, saw, proof-press, camera, lens, screens, etc. Write for complete list. **G. A. BETTS**, care Capper Engraving Co., Topeka, Kan.

FOR SALE — Pennsylvania printer needs room; 30-inch lever cutter, 10 by 15 Favorite press, 8 by 12 Prouty, Washington hand-press; bargains. C 646.

LINOTYPE, Model No. 1, Serial No. 8011, with one magazine, liners, ejector-blades, font of matrices. **TRIBUNE PRINTING CO.**, Charleston, W. Va.

LINOTYPES — Three Model 1 machines with complete equipment of molds, magazines and matrices. **NEW HAVEN UNION CO.**, New Haven, Conn.

LINOTYPE — Model 5 (rebuilt from Model 3), No. 7286; molds, matrices, liners and blades. **SUNSET PUBLISHING HOUSE**, San Francisco, Cal.

FOR SALE — 32-inch power paper-cutter, 12 by 24 steam matrix-table, rotary roll printing-press. **ALEXANDER BLACKIE**, Shreveport, La.

LINOTYPE — Model 2, Serial No. 706; 1 motor, 1 magazine, 8 fonts of matrices. **ARYAN THEOSOPHICAL PRESS**, Point Loma, Cal.

LINOTYPE — Model 1, Serial No. 6605; 1 magazine, 1 mold and 1 font of matrices. **METROPOLITAN PRESS**, Seattle, Wash.

FOR SALE — Two metal-pots with gasoline burners, all complete and in good shape. **BERNE WITNESS CO.**, Berne, Ind.

AUTOPRESS in eastern Pennsylvania for sale at a sacrifice; 11 by 17; good as new; need room for larger press. C 645.

FOR SALE — No. 7 Boston wire-stitcher, in splendid condition. **RICHARD PRESTON**, 49A Purchase, Boston, Mass.

TYPE, majority never inked, rule, leads, slugs, spacing, furniture, galleys; communicate. C 636.

FOR SALE, or will trade for a small Miehle, one 42 by 62 Miehle in good condition. **DIXIE PAPER & BOX CO.**, Atlanta, Ga.

HELP WANTED.

Bindery.

WANTED — Finisher and forwarder on general and blank book work; excellent opportunity for a man with family; ideal working conditions; new model building, modern machinery; permanent position and good wages; 48 hours; give age, experience and wages. **W. F. HUMPHREY**, Geneva, N. Y.

WANTED — Bookbinder; all-around man with ruling and finishing experience preferred; \$30; also job-printer; state age, experience and wages expected. **A. J. LAUX & CO.**, Lockport, N. Y.

WANTED — Good, all-around bookbinder; must be fair ruler; good Northwest town; state full particulars regarding self and wages expected in first letter. C 460.

WANTED — Foreman for bindery; all-around man preferred; good wages to right man. **THE ZIEGLER PRINTING CO.**, Butler, Pa.

FORWARDER and ruler wanted; open shop, no strike. Address 809 Marquette bldg., Detroit, Mich.

Composing-Room.

WANTED — Linotype operators for night shift, also one extra good operator to take charge of night shift; the proper man will receive the opportunity to interest himself financially; in reply give age, experience, if married, if union, salary expected, and how soon you could come. **LINOTYPE**, Box 195, Buffalo, N. Y.

WANTED — High-grade job-compositor; steady position in large private printing-plant, modernly equipped throughout and doing good work; married man preferred; state age, married or single, salary, and give references, if first-class. C 652.

WANTED — Foreman medium-sized plant; must have positive character and be able to drive jobs through without delay; practical printer and systematizer; state experience and wages desired; **Kansas City, Mo.** C 650.

WANTED — First-class compositor, who can also operate linotype and care for machine; good opportunity for A-No. 1 man; non-union; \$27 per week to start. **GRAZER PRINT SHOP**, Exchange Bank bldg., Spokane, Wash.

AN INDIANA FIRM wants a printer, with some real ability in laying out work, to assist foreman in composing-room; must have some style to work; will pay \$27; union shop. C 654.

PROCESS WORK —and Electrotyping

The Journal for all up-to-date Process Workers Published by **A. W. PENROSE & Co., Ltd.**, 109 Farringdon Road, LONDON, E.C.

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72, Post-free. Specimen Copy, Post-free, \$0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Ink-Man.

WANTED — A man for New York city, familiar with printing-inks and matching colors. C 653.

Miscellaneous.

BOOKBINDERS, printers, pressmen, machine operators, who are steady, sober men, can find employment in a bone-dry town; union establishment. TUCKER PRINTING HOUSE, Jackson, Miss.

Office.

WANTED — An experienced man on the mail-order desk; one who is fully conversant with price-books covering commercial printing in all of its branches; give experience and salary wanted in making application. S. C. TOOF & CO., Memphis, Tenn.

Pressroom.

CYLINDER PRESSMAN WANTED — One that is first-class workman and competent first assistant to the foreman; state age, experience, where now employed and salary expected in first letter. S. C. TOOF & CO., Memphis, Tenn.

Salesmen.

WANTED — Capable salesmen calling on printing trade to handle Carmichael Relief Blanket on commission; relieves press strain; greatly reduces make-ready; guaranteed product; greatly demanded; references required; prefer salesmen with established trade. CARMICHAEL BLANKET CO., P. O. Box 505, Atlanta, Ga.

WANTED — Salesman who can handle both school and commercial work; a man who can sell engraving and printing on a service and quality basis, instead of price; a man who is already a salesman, not one who wants to be or thinks he is. A. ZEESE ENGRAVING CO., Dallas, Tex.

WANTED — Competent, experienced, practical combination printing and stationery salesman; one who is a live wire; good position. WESTERN BANK SUPPLY CO., Oklahoma City, Okla.

INSTRUCTION.

LINOTYPE INSTRUCTION — 17 Mergenthalers; evenings; \$5 weekly; day course (special), 9 hours daily, 7 weeks, \$80; three months' course, \$150; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice; keyboards free; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-137 East 16th st., New York city.

MISCELLANEOUS.

PRINTER'S READY RECKONER gives cost of 1,000 sheets of 103 different weights of paper (new bases), varying by quarter cents up to 40 cents per pound; valuable index feature reduces labor of computing costs to minimum; postpaid, 50 cents. FITCH BROS., Central City, Neb.

SITUATIONS WANTED.**Composing-Room.**

COMPOSITOR, who knows how to make type work, who has good taste and unusual ability, wants place as compositor, layout or foreman medium-sized plant; catalogue, direct advertising, commercial; abundant experience, energetic, a hard worker, married, union; Pacific coast or Mountain States preferred, but best offer gets me, no matter where. Address P. O. BOX 1086, Portland, Ore.

MONOTYPE CASTER-OPERATOR, now employed, desires situation in West; 4 years' experience on all kinds of work; union; good mechanic; age 25, with family; total abstainer; Class 4 in draft. C 637.

MONOTYPE KEYBOARD OPERATOR wants steady position in southern California or some Western State; 6 years' experience on all classes work; married, not subject to draft. C 662.

FIRST-CLASS union monotype machinist desires to make a change; three or more machines; first-class references; age 29, married; must be permanent; Pennsylvania or Ohio preferred. C 656.

Managers and Superintendents.

MANAGER OR SUPERINTENDENT, a broad-gage man with a ready grasp for large affairs who can reconcile and cut costs and put more hours into the working day, can see things in their broader aspect and has a knack for the orderly planning and routing of work; can estimate, buy and sell intelligently and write letters that make good; reliable and adaptable — not limited to any one line of work; an executive with foresight, initiative, energy and perseverance, who does not stand still; above draft age; go anywhere. C 661.

PLANT SUPERINTENDENT — At present in charge of the mechanical departments of a large publishing-house in New York city; possess a 15-year record as a highly efficient composing-room foreman and superintendent in three of America's most successful plants; am an expert mechanic and a thorough executive, with an intimate knowledge of every angle of economical production; can surround myself with high-class workmen in all departments; desire to return to the West in closer touch with native environs. C 651.

SUPERINTENDENT OR FOREMAN — Would like to connect with concern now operating or who expect to install private plant; have had a wide range of experience with men and machines, particularly private plant problems; practical printer, married, sober, dependable and above draft age; best of references. C 468.

Pressroom.

EXPERIENCED Autopress, Kelly and platen pressman wants permanent job; 12 years' experience commercial, loose-leaf, form-letter work; exempt; union. C 657.

SITUATION WANTED by first-class cylinder pressman; can furnish best of references; prefer outside of Chicago. C 663.

SITUATION WANTED as pressroom foreman by a practical man of wide experience with rotary presses. C 641.

Proofroom.

PROOFREADER, practical printer, union, 7 years in present position, wants work in South. LOCK BOX 33, Braintree, Mass.

WANTED TO PURCHASE.

WANTED — Secondhand Kidder or New Era roll-feed, bed and platen presses, of any size or type, with or without special attachments. GIBBS-BROWER CO., 261 Broadway, New York city.

WANTED — Kelly press, Autopress, Standard press and C. & P. Gordon, Miehle presses in good condition. C 660.

WANTED — Offset press, large size, prefer 44 by 64 inches; give serial number, make and price. C 655.

BUSINESS DIRECTORY.**Advertising Blotters.**

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write today for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Advertising for Printers.

BLOTTERS, Folders, Mail-Cards, Booklets, House-Organs — We furnish two-color cuts and copy monthly. You do the printing and own the cuts for your town. Small cost, profitable returns. Write for samples and prices. ARMSTRONG ADVERTISING SERVICE, Des Moines.

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1918; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L. — See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmont av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPERPLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron bldg., New York city; 1101 Locust st., St. Louis, Mo.; 12 East Second st., Cincinnati, Ohio; 526 New Call bldg., San Francisco, Cal.

Counting-Machines.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

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*For Strength, Flexibility, Whiteness
and General Satisfaction.*

ROBERT R. BURRAGE

83 Gold Street

NEW YORK

Cylinder Presses.

BARNHART BROTHERS & SPINDLER — See Typefounders.

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THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

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STEWART'S EMBOSSEING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

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GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job-press; prices, \$40 to \$90.

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THE NEW CENTURY ink-fountain, for sale by all dealers in type and printer's supplies. WAGNER MFG. CO., Scranton, Pa.

Job Printing-Presses.

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BARNHART BROTHERS & SPINDLER — See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

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BARNHART BROTHERS & SPINDLER — See Typefounders.

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F. P. ROSBACK CO., Benton Harbor, Mich. Perforating-machines of all kinds, styles and sizes.

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NATIONAL STEEL & COPPERPLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron bldg., New York city; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio; 526 New Call bldg., San Francisco, Cal.

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LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

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BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

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A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also easy engraving method costing only \$3 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard. ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job-press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHR, 240 E. 33d st., New York.

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AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Atlanta, 24 S. Forsyth st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Winnipeg, Can., 175 McDermot av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

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LET US estimate on your type requirements. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

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F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch, inclusive. Flat only, 1 to 2 inches.

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Wood Goods.

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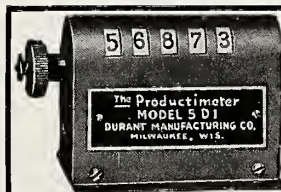
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“Here, Jim, here’s the way to

IN MANY an office where you printers call, there’s a bugaboo called “Expense Accounts.” It’s a bugaboo to the traveling salesman and to his employer, and it often causes annoyance and friction.

If you show your customer, or the man whose first order you seek, a way to get rid of this bugaboo, you do him a great service.

The form illustrated above, at the right, gives you just this opportunity. It is a simple, practical Daily Expense Slip, to be carried in the salesman’s vest pocket. It insures greater accuracy, because of its inducement to jot down every expenditure the moment the cash has changed hands. That’s why Jim’s friend is recommending it as a remedy for Jim’s expense-account troubles.

The printer who makes it his business to offer such helpful suggestions as this is far more likely to win an interested hearing than the printer who talks only printing generalities when visiting a prospective customer.

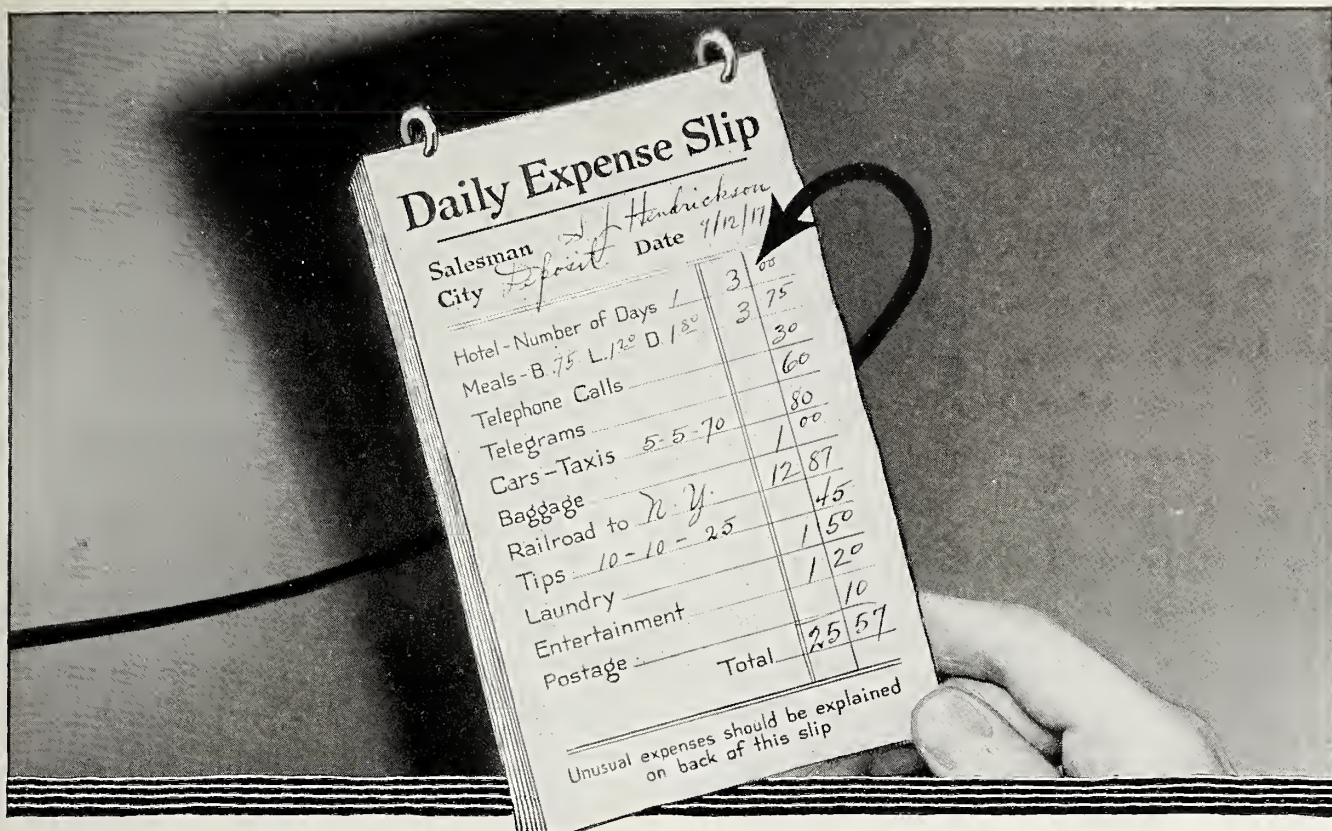
The Hammermill Portfolios, containing office forms printed on Hammermill Bond, are full of valuable ideas—time-saving, worry-saving, and order-getting ideas.

There is a separate portfolio for practically every line of business, and the whole set will be sent to any printer who writes us for them. Equipped with this material, the printing salesman calling on a “prospect” has something that will win immediate attention and pave the way to new business.

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“The Utility Business Paper”



keep an *Expense Account*"

Hammermill Bond is made in twelve colors and white, and in three finishes, giving a bond, a ripple, and a linen effect—providing a paper exactly right for every office use, and a distinctive color for each office or factory form.

More and more, big business houses are learning the advisability of using one dependable paper for all their printing. It saves needless discussions and the customer knows that the Hammermill watermark is his guarantee of quality.

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If you are not already increasing your business with the Hammermill Bond Portfolios, write us for them today. We will gladly send the full set, embodying helpful suggestions for many kinds of businesses, to any printer. They'll get business for you, and Hammermill Bond will hold it.

HAMMERMILL PAPER COMPANY, ERIE, PENNSYLVANIA

Look for this watermark—it is our word of honor to the public

**HAMMERMILL
BOND**

"The Utility Business Paper"

TO PRINT RIGHT, MOUNT RIGHT!



Warnock Diagonal Block

YOU MOUNT RIGHT WHEN YOU EQUIP WITH AND USE

The WARNOCK and Sterling Systems

"THE FOUNDATION BLOCKS OF GOOD PRINTING"

Simplest, easiest and quickest to operate, most efficient in practice, they enable you to reduce make-up and register time one-half. *Don't buy a pig in a poke—INVESTIGATE!*

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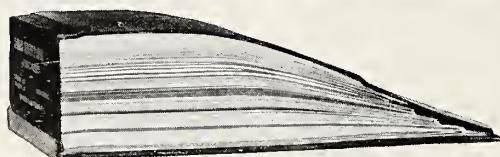
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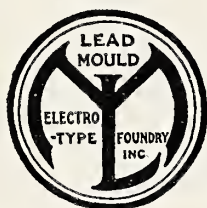
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the "Indian" Trade-mark on every package of gummed stock you buy. It is the sign of gummed paper jobs that run without a hitch—and meet the requirements of your most exacting customer. "Indian Brand," made of carefully selected stock is finished to a perfect printing surface that registers clean, brilliant impressions. First quality gumming makes it adhere instantly and firmly when properly moistened—but not before. Try out our generous free sample sheets on your own press.

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that give the maximum wear and require the minimum make-ready.

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Because of the increasing demand for machinery—and the difficulty during war times of adding to factory equipment—Vandercook Presses are now sold only direct to the user. Because so many printers are sending us direct-by-mail orders, we have not been compelled to advance our prices nearly so much as has been usual in these war times.

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THAT'S what we say when we lay in the top of every case of Warren's Standard Printing Paper a sheet printed in our own testing shop at Cumberland Mills. This sheet is taken from the same making as the rest of the paper in the case.

The Warren Printed Top Sheet is to printing paper what a road test is to an automobile.

We have set a standard for the way every grade of Warren's Standard Printing Paper will print, and we intend not to ship any paper out of our mills that can't live up to that standard on our own presses.

Standardized paper means better printing, and better printing means more sales from your catalog.

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The Warren Suggestion Book shows you the paper and shows you how it will print

The sheets of this book are Warren Standard Paper, in different weights, printed with different kinds of engravings of a wide variety of subject. Color is used freely, the screen of each engraving is named, treatment of each illustration described, and the particular field of printing for which each Warren Standard Paper is made is explained. Sent only to buyers of printing; to printers, engravers, and their salesmen.

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Warren's
STANDARD
Printing Papers

Oak Leaf Overlay Paper

An etchable coated paper for making overlays for half-tone and color process printing. Used by many of the largest printers and publishers.

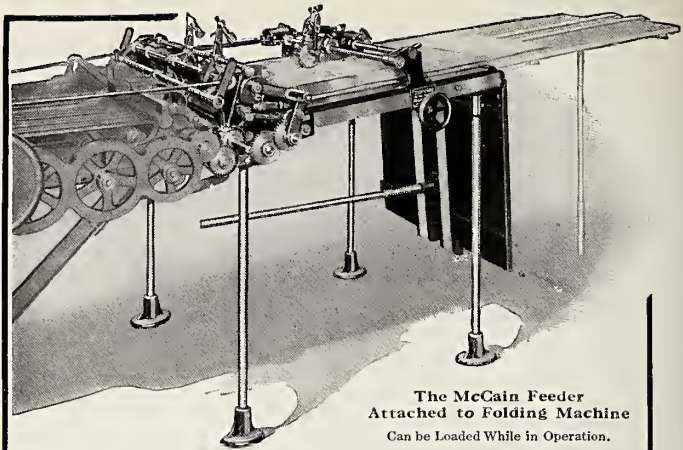
Not a war-time expedient, but a domestic article established upon a permanent basis.

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PHILADELPHIA

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The McCain Feeder
Attached to Folding Machine
Can be Loaded While in Operation.

THE M^CCAIN Automatic Feeder

SOLVES THE PROBLEM OF MECHANICAL FEED FOR

Cleveland Folding Machine

ON OUR INITIAL INSTALLATION the first three days' operation, according to records, shows:

Production first day, 4½ hours	- -	18,600
Production second day, 8 hours	- -	43,300
Production third day, 8 hours	- -	45,740

Stock, 120 lb. enamel—10 x 16—making 3 folds—feeding sheet the long way to folding machine.

Can be used also with Hall, Brown, Anderson and Dexter high-speed folding machines.

McCain Bros. Manufacturing Company
629-633 South Kolmar Avenue, Chicago

The Mechanism of the Linotype

By John S. Thompson

Any one desiring a thorough understanding of the linotype and similar machines can not afford to be without this book, as it is recognized as the standard reference work on the subject and has no equal.

The present edition embodies all important improvements made in the Linotype up to the present time, and for this reason should be in the possession of every operator and machinist.

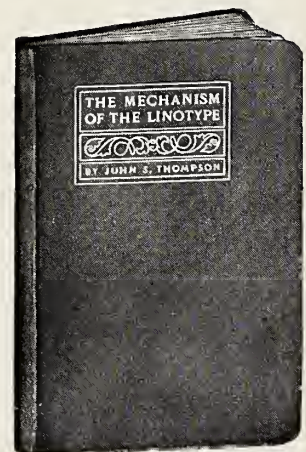
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Bound in flexible leather. Price \$2.00. Postage 10 cents extra.

The Inland Printer Co., 632 Sherman Street, Chicago





Old Hampshire Bond

In selling Old Hampshire Bond it is unnecessary to argue at length about quality. The paper tells its own story.

The point is, how will Old Hampshire benefit the concern using it?

It will sometimes be necessary to *prove* to your customer that his stationery represents him, indicates the esteem he himself holds for his business, and gives his prospective customers their first impression of his house. His stationery tells a story that influences his man favorably or unfavorably.

You cannot expect to sell Old Hampshire to the concern with a picayune policy, but you should sell it to the broader-gauged business folk. If you are cultivating this class of trade, write us for a copy of

OUR NEW PORTFOLIO FOR PRINTERS

"Better Business Letters"

It carries a series of experiences, suggestions and recommendations on the more profitable use of the business letter, together with a plan for placing new customers on your books.

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SOUTH HADLEY FALLS, MASSACHUSETTS

Reduce the High Cost of Make-Ready

Making the form ready in the pressroom is an important element in the cost of the job; inferior electrotypes require a lot of make-ready.

*Dinse-Page electrotypes do not.
They lower the cost of production.*

Dinse, Page & Company

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Prices the lowest, satisfaction and service considered.

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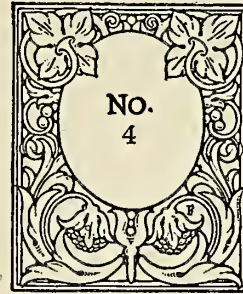
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in the Printing and Allied Industries*



JULY, 1918



PRINTING KNOWLEDGE VERSUS ADVERTISING KNOWLEDGE

By MICHAEL GROSS



HE discussion had started the first thing Saturday morning and the boys were still at it hot and heavy when Strang came back to the office at noon.

“Let’s get a good man’s opinion on the thing,” said Cortley, at sight of the star salesman. “Strang is just the boy to turn the Daylo on this dark subject.”

He beckoned to Strang and when that worthy had joined the group and been seated, Cortley proceeded to explain to him the reason for the argument.

“You see,” he began, “our sales force here consists of a rather motley crew of order-takers. Four of us fellows are printers by trade, having graduated into selling from out of the shop. Two are ex-newspaper men, one was previously a copy-writer and the rest have entered the printing game via an advertising agency. Now, this jamboree started when the advertising half of the crew tried to convince the press-feeding half that in the selling of printed matter a knowledge of advertising is of more value to a salesman than is a technical knowledge of printing, no matter how broad. In other words,

we contend that it is better for a salesman to know how to prepare a sales-producing folder for a customer than it is to be able to prepare an estimate while he waits.

“These one-time printer’s devils, on the other hand,” Cortley continued, “hold that the one thing above all others that a printing salesman should know thoroughly is the product he is selling, and that the best salesman the world over is the man who knows most about the merchandise he handles. Now, King Solomon,” Cortley ended, with a deep bow toward Strang, “providing that a salesman could learn only one of these things, which end of the game, in your opinion, would he be wisest in tackling first — printing or advertising?”

Strang thought for a few moments. “You no doubt realize, Cortley,” he finally began, “that when you say ‘providing a salesman could learn only one of these things’ you are arguing from a wrong premise. Given a man of average intelligence, one who would really get out and try to sell printed matter, and you will find that though he start absolutely ignorant of both the phases under discussion he will in, say, a year’s time gain a fair knowledge of advertising from the people he calls on—for, after all, the thing he is selling is publicity, and

constant contact with the subject must necessarily acquaint him with it; he will also in the year's time acquire a fair working knowledge of how printing is figured, merely from the jobs he brings in to be estimated on and the prices he quotes his customers."

"But suppose there was a training-school for would-be printing salesmen," Cortley insisted, "similar to those run by The National Cash Register Company and other organizations, and that this school was divided into two classes, one for teaching advertising and the other for giving the student a good technical knowledge of the trade, which class do you think it would be best for a new man to join in order to quickly come into possession of the most valuable qualifications a printing salesman may have?"

"The class in which advertising is taught, by all means," Strang answered, without a moment's hesitation.

"Why? What makes you say that? How do you figure that out?" came in chorus from "the little group of wilful men" opposed to Cortley's side of the argument.

"I can see that it behooves yours truly to go into details right away quick," Strang smiled, as the interrogations died down, "and to prevent any premature lynchings I am going to start with the other side of the argument, and then, if there are no objections, I will proceed to praise it with faint damns.

"The first reason advanced in an argument of this kind by a salesman who knows how to figure is that if a customer wants a price immediately he can sit right down at the man's desk, prepare his estimate, and then walk away with the order, while the advertising expert is sitting in the waiting-room twiddling his thumbs. In spite of the fact that in most of these 'hurry-up' cases the customer, after he gets the price he was in such a rush for, usually says: 'All right, just leave this estimate with me and come in next week,' I will grant the estimating salesman the benefit of this point. I can't resist the temptation, however, of punching at least two holes through it in passing. One is that the cases are very rare in

which a customer can not wait until you go back to your house and obtain an estimate for him that he knows has been figured correctly and checked up carefully. The second is that, owing to the mistakes that have been made by salesmen who tried to figure a job on their feet, many printing concerns absolutely forbid their men to prepare an estimate in a customer's office, and will not sanction or stand behind any price unless it comes through the estimating department and is checked up by the proper persons to avoid errors.

"The second argument usually advanced by the man who knows the technical side of printing is that if a customer tells him the price quoted is too high he can sit right down with the buyer and show him exactly how the job was figured. I'll grant this advantage, too, if it really is one, for I hold it to be an incontrovertible fact that the less a salesman knows regarding the details of how a job he is quoting on was estimated, the better will he stand up and fight for his price, just for the very reason that, not knowing these details, he takes it for granted that the price *must* be right.

"It has also been my experience that the salesman who tries to land a printing order by sitting down at a buyer's desk and showing him exactly what each item included in his estimate costs, is tackling the selling of printed matter from an entirely wrong angle.

"Taking up Cortley's side of the argument, we now come to a condition of affairs that is a little more common. Suppose, as very often happens, a buyer should ask a printing salesman to work up a little folder for him, or to suggest a good slogan on a new product, or to write a letter that will get dealer coöperation, or to plan a series of blotters to be mailed with monthly statements. If the printing salesman has sufficient knowledge to handle any or all of these things for his customer, do you suppose the buyer will ever make this salesman sit right down at his desk and figure the price on a job, under penalty of losing the order if he went back to his office for an estimate? You can bet your bottom dollar he would not. The customer to whom a salesman has rendered this

advertising service will wait a week for an estimate if necessary, for he feels obligated to favor the man who has been of help.

"Some months ago it was my pleasure to meet a few of the men who are selling the big printing jobs of today, and one of the first things I discovered was that these fellows invariably got their business on their knowledge of advertising as it applied to the particular customer they were handling, and not on what they knew about printing-presses and printing processes.

"These men did not sell goods by going into a buyer's office and giving him the history of printing in three reels and a convulsive shudder. They talked to each customer about the kind of printed matter *his* business needed; the pieces of mailing-matter that would help *his* salesmen; the folders and booklets that would help get *his* product off the dealer's shelf, and the catalogues that would create good-will and keep *his* trade lined up and loyal.

"These men were successful salesmen because they knew how, when and where every kind of printed material could be used, and not how printing is turned out and exactly how much a certain booklet should sell for and why.

"I've heard printing salesmen say to a customer: 'Mr. Jones, I'm a practical printer as well as a printing salesman. I know printing from the setting of the type to the finished job, and if you give me a chance to figure on your work I am sure I can save money for you by suggesting how to save colors on certain jobs, how to save stock on others, and give you many similar short-cuts that would prove money-savers.

"I'll grant that what these fellows say may be true — that on certain jobs they are able to suggest a saving here and there. But I want to impress on you boys the fact that where a salesman of this kind will save a man a ten-dollar bill on a hundred-dollar order — and you must admit that, at best, this sort of thing is a scrimpy way of saving money by which the job, in nine cases out of ten, suffers—he could have saved the same customer perhaps twenty times ten dollars if he possessed the advertising knowledge which would enable him to con-

structively criticize his customer's advertising campaign; to see that the booklets were written convincingly; to suggest ways and means of getting the advertising material before the public, and to show how the printed matter purchased could be used to the best advantage in increasing sales.

"Some one once said: 'The salesman who sells his stuff on his knowledge of printing, and on that knowledge alone, will have to use this knowledge every minute of the day, for he will only get a chance to figure on such jobs as are price-slaughtered to make a printer's holiday.'

"In the many years that I have been selling printed matter, I have found it to be a fact that the salesman who can tell his customer how to prepare his printed matter, and what to do with it when it comes in, is the fellow who never has to carry an automatic pencil-pointer in his pocket, with which to continually sharpen his pencil every time a buyer sings to him that popular air which begins: 'Your price is miles and miles too high; come down; come down.'

"The man who knows only printing really has nothing specific to offer a customer. He wouldn't know an advertising plan from a ring-tailed diplodocus. His eternal cry is: 'I know all about printing; give me a chance to figure and I'll prove it.' He wants an order and he wants it so badly that he overlooks the fact that it is not so much what he *wants* that will get him the business as it is a good working knowledge of what his customers *need* to help sell their goods. If, instead of being able to tell a buyer the exact principle by which an offset press works, this salesman had knowledge enough to suggest a piece of copy that would increase the interest-getting value of the printed matter his customer is interested in, he would find orders coming in much easier.

"To sum up," Strang concluded, "in my humble opinion, the salesman who knows how to sell the product of each of his customers will always outsell the man who knows all about printing — and he'll work easier, derive more fun out of the job, get better prices, and make more loyal customers for his house than will the past master of the printing art."

"AUTOMATIC" IMPOSITION

How to Do Better Work Easily in One-Third Usual Time On
Short-Run Editions

By GEORGE H. BROWN



THE man who taught bricklayers the best way to lay bricks has not yet visited the printers. By that I do not mean that he might have received a hunch that bricks could be laid by some kind of colossal linotype machine. Contrariwise, I fear that we printers may be treading too much in the steps our fathers trod in nearly all lines where the work has not been affected by some new machine. Furthermore, and this is a very important "furthermore" for the purpose of this article, we might profitably scrutinize our manner of treating the products of these machines with a view to discovering if some relics of ancient days are not seriously interfering with the full efficiency of modern inventions.

With a very great majority of working-men there is something almost sacred about "learning the trade." With what an air of finality a man will settle a disputed question with "That is how I learned my trade." Even though the innovation is thrice as efficacious as the "trade" teaches, we must not depart from lessons passed down through the centuries.

I hardly want to condemn this attitude entirely. It makes for a uniformity of standards which enables a workman to easily adapt himself to the work in any shop with very little effort. The act of "learning the trade" stores away in the "automatic" department of the brain a mass of methods and habits which it is well for us to leave as they are in most cases. Nevertheless we may have to part with some of our "trade" from time to time, so it will do us no harm to give the "automatic" a little looking over occasionally — *especially when a non-printer feels moved to suggest to us ways of improving our methods.*

Some years ago I was explaining the amount of work required in squaring and lining up heads of linotype pages in bookwork, where the slugs were springy and out-of-true and the use of a cross-bar was impossible.

The job in question at the time was an 800-page résumé of a court trial of which fifty copies were to be printed. The nature of the job required that it be run four pages at a time on a job-press. My friend remarked that if he were doing the job he would turn the pages *heads out* instead of in, thereby squaring them with the sides of the chase. Of course this was lese-majesty and ridiculous as well, but somehow I could not deny that it would accomplish the result. It all ended by my trying it out. The result was so enormously ahead of anything I had ever experienced that I am beginning to extend the principle wherever it can possibly be used.

Those who read what follows will know how to cut the time required to do the imposition of these small forms into thirds and quarters. An experienced man estimated that it would take six hours to do a certain job which was finished in one hour and forty minutes by this method.

While it is practical to use this head-out plan in imposing forms with a greater number of pages, the work in which it accomplishes the most startling results is with four-page job-press forms which must be printed rapidly one after the other in runs of 50 to 200 or so, principally law briefs in which great speed of production is frequently required above every other consideration.

The complete process which I use requires a stone wide enough to hold four pages head to foot as shown in the right section of the illustration. This method of handling the pages prior to printing is as important in the saving of time as is the method of locking up the forms.

In doing work of this kind, galleys are a nuisance, especially those holding *three* pages. Allow room enough at the left of the stone for two chases, one to hold the new form, the other the printed one. Naturally, the stone must be

leaving a sufficient opening to give the proper outside margin, or if it is important or easier to figure by inside gutters, leave a space between furniture equal to the width of two pages plus the gutter. You will now have a complete square and rigid frame which, when the pages are placed within it heads out, insures a perfectly straight line across the heads regardless of how carelessly spaced out a page is or how lopsided the linotype slugs are.

The appearance of the feet may not be perfect, but this is a matter of little moment to the average lawyer at any time, and is of no consideration at all to a person who simply must have a certain number of documents at a given hour. In spacing out the pages for this class of work there is no need to fill out the feet with blanks to make all pages the same length.

After having placed the furniture as above described in both chases

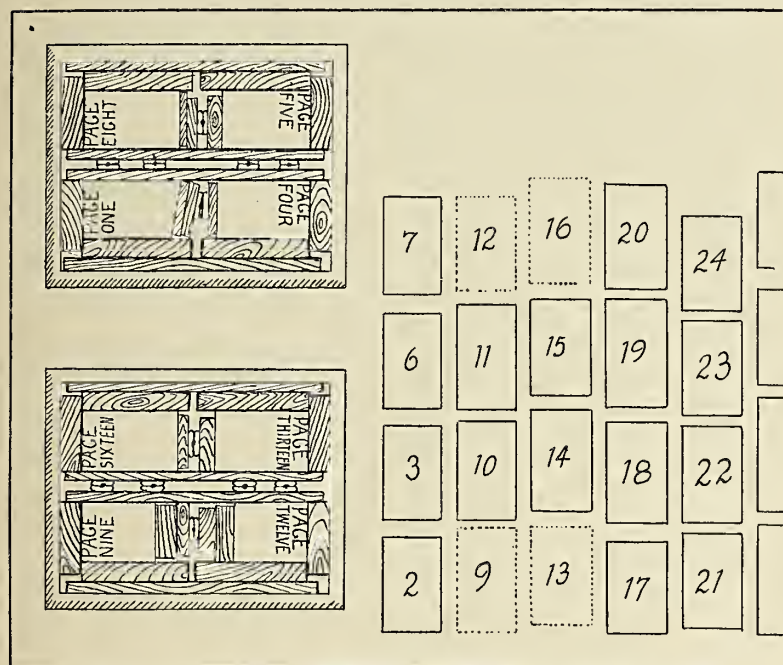


Diagram Showing Arrangement of Pages and Forms on Stone.

just as close to the press as possible. Immediately to the right of the chases begin to empty the galleys on the stone, placing page 1 at the lower left corner, page 2 next further away from you, then 3 and 4. Begin the next column of pages with 5 and end with page 8, placing a long reglet or strip of furniture between columns to prevent a possible mixing of linotype slugs. Continue this until all the pages possible have been arranged on the stone in rows of *fours* thus:

4	8	12	16	20	24
3	7	11	15	19	23
2	6	10	14	18	22
1	5	9	13	17	21

Next, figure your head margin for the printed page. If this is to be two inches on each page before trimming, fill up the right and left sides of your chase with furniture to within four inches of the length of the stock upon which the job is to be printed. The side margins are treated the same as the heads by filling up the top and bottom of the chase with furniture,

to match each other for position, etc., commence to lay the first outside form. Take page 1 and shove it head first into the lower left-hand corner of the chase, then reach across the stone and take the page at the far end of the first column (it happens to be page 4) and place that in the lower right-hand corner. Next take the first page of the next column for the upper right corner and the last page of that column for the upper left. Don't bother to look at the folios; we are now working automatically and folios do not count; they are bound to be in the right place if the pages were properly watched when they were slid on the stone into columns. This ignoring of the folios is really a very important part of the plan. Folios confuse many people who have not grown hardened to them by long contact. By simply taking the first and last pages of each column you are bound to get the right page each time; it only rests with you to get the right direction around the chase to lay them for the first few forms and then you can rest your mind altogether on the subject and

let the "automatic" department of your mind take charge while you think of the other items of the work.

When the first four pages have been laid, fill in between them with furniture and quoins, preferably Wickersham, to avoid twist and to compensate for crooked slugs, etc.

The first two columns of pages on the stone will now have the two middle pages of each left. Pull the two first-column pages to the front of the stone (see pages 2 and 3 in the illustration) and then place the two pages from the second column beyond them (pages 6 and 7 in the illustration). After having rearranged pages 6 and 7 we will have a vacant column space which may be filled by closing up the other columns as shown in the illustration.

Pages 9, 12, 13, 16 are shown in dotted lines to indicate that they have been removed from their places to fill the second chase, leaving pages 10, 11, 14, 15 to be placed as were the middle pages left in the first two columns.

After all possible outside forms have been run, you may begin to back them, but not before. The backing pages are picked up in succession across the stone, beginning with the page next the operator. Each column completes one form, thus: page 2, lower right; page 3, lower left; page 6, upper left; page 7, upper right. The reason for running all the outside forms possible before backing any is to allow the automatic movements to develop as fully as possible before the change in direction of laying is attempted. The backing forms are easier to lay than the outsides because each column completes a form.

The first saving in time in this process is in the making up of the pages; *no need for accurate page length*. The next saving is the banishment of the galleys from the imposing-stone. Galleys take up twice the stone room, keep pages together that ought to be apart and keep pages apart that ought to be together, and which nine times out of ten will hold that most abominable thing of all — *three* pages.

The time usually spent in getting heads to line up is greater than most people want to believe, especially when crooked and springy linotype slugs are used; and nothing looks so glaringly bad as crooked *heads*. The saving in nerve force by the automatic method of lining the heads is alone valuable enough.

The placing of the pages on the stone in rows four deep accomplishes several things. It establishes a *definite program*, twice as many pages can be accounted for in a given space, and the exact location of any page is known. Best of all, the special arrangement of pages spares the worker the necessity of thinking about page numbers.

Use two or more chases; take time to register them with each other at the very beginning of the job, let the pressman put on a "flat" make-ready and run the ink so that it will stand backing in an hour or so and you are ready to cut all previous records into halves, thirds and even quarters, and do it without feeling that exasperating sensation due to rushing when nothing goes right. According to this method, things "go right" just as one walks right or talks right. Doing all the planning in advance and turning the work over to the "automatic" mental department is what does the trick.

AFTER what I owe to God, nothing should be more dear or more sacred than the love and respect I owe to my country.—De Thou.

COSTS OF BINDERY OPERATIONS—FOLDING PAPER BY HAND

No. 7.—By R. T. PORTE



IN the six previous articles we have covered the general lines of miscellaneous bindery operations, those which are most commonly used in ordinary jobwork. We are now about to take up still another class of work, and

of a character that nearly every printing-office and bindery does a large amount. It is not the intention of this series of articles to cover all classes of bindery work, but merely the ones used in doing a general class of jobwork, and which every printing-office and bindery must do to meet the demands of the trade.

This and the following articles of the series will take up various phases of pamphlet binding, and one or two other operations that belong to the same class of work.

"Bookbinding," or the manufacture of blank books, will not be covered in this series, but I hope in the near future to be able to take up this part of bookbinding, as well as ruling, which is generally classed as bindery work.

The first operation toward the making of a pamphlet or book in a bindery is the folding of the sheets of paper. Here is a simple thing on which one would suppose there would not be much difference of opinion, as there is nothing very complicated or wonderful in folding sheets of paper, and many millions of sheets have been folded by hand. Surely, there should not be much trouble in arriving at the cost of doing this kind of work.

Yet, upon investigation, and comparison of price-lists and what estimators have figured for the work, and also what cost records have shown, there was found a wide difference in results and opinions. The plan of most estimators is to figure "so much" per thousand

folds — any old kind of paper, any old kind of a job — and let it go at that. The result is something that is far from satisfactory when all the grades and styles of work are taken into consideration. To simply figure by the "fold" is not sufficient, and estimates and cost records that are figured on this basis are generally miles apart.

Many plants have this work done by girls and pay according to the "piece," or what is most commonly called "piece work." While a large amount of work is done in this way, it is confined mostly to the larger cities and big plants, and their methods of arriving at costs are valueless to the average printer or binder, whose employees do folding along with many other kinds of work.

After carefully viewing every side of the question of hand folding, the work was divided into two classes, with three grades to each class.

The scales given cover only folding paper by hand, and do not take into account folding by machinery. To cover this would require several articles and many scales in order to take in the wide range of work that the various machines are capable of handling. This would not be within the scope of these articles, and may be treated at another time.

Folding Circulars.

This is the cheapest class of folding, and it is not generally considered very particular work. The sheets are not folded to any set mark, and need not be of any certain size as to fold. As long as a circular will go into the envelope, it is considered folded. The edges are usually squared and the sheets folded without any care as to the registering of the printed matter. If the circulars are to be carefully folded, and care taken in the work, then the cost will come under book folding.

Three grades of paper are given in Table No. 25, covering folding of circulars. Grade 1

NOTE.—This is the seventh of a series of twelve articles, with tables, on the cost of bindery work. Copyrighted, 1918, by R. T. Porte.

will cover the greater part of folding circulars, such as letters, bills, folders, price quotations, and similar work. Grade 2 covers double size letter circulars (four pages), railroad folders,

Sheets	Grade 1			Grade 2			Grade 3		
	*1	2	3	*1	2	3	*1	2	3
250	.20	.20	.25	.20	.25	.30	.25	.35	.40
500	.25	.35	.50	.30	.45	.60	.35	.55	.75
750	.35	.50	.70	.40	.65	.85	.50	.80	1.10
1m	.40	.65	.90	.50	.80	1.10	.60	1.00	1.40
2m	.70	1.20	1.70	.90	1.50	2.10	1.10	1.90	2.70
3m	1.00	1.75	2.50	1.30	2.20	3.10	1.60	2.80	4.00
4m	1.30	2.30	3.30	1.70	2.90	4.10	2.10	3.70	5.30
5m	1.60	2.85	4.10	2.10	3.60	5.10	2.60	4.60	6.60
6m	1.90	3.40	4.90	2.50	4.30	6.10	3.10	5.50	7.90
7m	2.20	3.95	5.70	2.90	5.00	7.10	3.60	6.40	9.20
8m	2.50	4.50	6.50	3.30	5.70	8.10	4.10	7.30	10.50
9m	2.80	5.05	7.30	3.70	6.40	9.10	4.60	8.20	11.80
10m	3.10	5.60	8.10	4.10	7.10	10.10	5.10	9.10	13.10
15m	4.60	8.35	12.10	6.10	10.60	15.10	7.60	13.60	19.60
20m	6.10	11.10	16.10	8.10	14.10	20.10	10.10	18.10	26.10
25m	7.60	13.85	20.10	10.10	17.60	25.10	12.60	22.60	32.60
30m	9.10	16.60	24.10	12.10	21.10	30.10	15.10	27.10	39.10
35m	10.60	19.35	28.10	14.10	24.60	35.10	17.60	31.60	45.60
40m	12.05	22.10	32.10	16.10	28.10	40.10	20.10	36.10	52.10
45m	13.50	24.80	36.05	18.05	31.55	45.05	22.55	40.55	58.55
50m	15.00	27.50	40.00	20.00	35.00	50.00	25.00	45.00	65.00

TABLE NO. 25—Cost of Folding Circulars—Hand.
Grade 1—Small sheets, 9½x12 or less. Grade 2—Large sheets, 12x10, or less. Grade 3—Heavy or cover paper, difficult folding.
*Numbers indicate folds to the sheet.
1 fold, 4 pages; 2 folds, 8 pages; 3 folds, 16 pages.

big posters, etc. Grade 3 covers heavy papers, or sheets difficult to handle, or odd-sized sheets with long folds, and cover-paper for booklets. These three grades will take care of the general run of circular work that comes to the average bindery and printing-office.

Only three folds are figured, as general jobs with four folds are not practical, the fourth fold being very hard to make; but in case a job of that character comes in a good average cost can be found by doubling the price of two folds.

Like all the tables presented in this series, this one was carefully checked and compared with many records of costs and price-lists gotten out in various parts of the country, and is believed to be a fair average of cost.

Book Folding—Hand.

This class of work is too often done in a rather careless and unworkmanlike manner, principally because a low rate has been figured for the work and the employees are told to push the job through. The average work done under such conditions is to be compared with the folding of circulars and is not really good book folding.

It is useless to figure how little you can do this work for, as but a slight increase in the

cost of a job will cover good work, carefully and neatly done, and a credit to the shop doing it, while the other kind is a disgrace. To run through a book and see the headings or folios playing a game of jumping the steeples gives any good craftsman a case of the blues. Many times the pressman is blamed for poor register when it is really the folder who is to blame for not taking enough care to fold the sheets properly. Especially is this true when heavy enameled paper is used, in which case not over two folds to the job should be used in order to secure good results.

Recently I saw a job on very heavy enameled paper run so that the folder had to make four folds, and there were but 500 copies of 32 pages. Had the job been run so that there were but two folds, the cost would have been but \$3. The cost for the four folds was \$1.50, but the book was almost ruined to save this small sum. The job could have been printed just as well the other way, but some one insisted on its being done that way and thought he was making money for the house.

Too many times there is a lack of coöperation between the other departments of a printing-

Sheets	Grade 1			Grade 2			Grade 3		
	*1	2	3	*1	2	3	*1	2	3
250	.20	.30	.40	.30	.35	.40	.30	.40	.60
500	.35	.50	.65	.40	.60	.80	.45	.75	1.10
750	.40	.70	.90	.60	.85	1.15	.65	1.10	1.55
1m	.60	.90	1.20	.70	1.10	1.50	.80	1.40	2.00
2m	1.10	1.70	2.30	1.35	2.05	2.85	1.45	2.60	3.75
3m	1.60	2.50	3.40	1.90	3.00	4.20	2.10	3.80	5.50
4m	2.10	3.30	4.50	2.45	3.95	5.55	2.75	5.00	7.25
5m	2.60	4.10	5.60	3.00	4.90	6.90	3.40	6.20	9.00
6m	3.10	4.90	6.70	3.50	5.85	8.25	4.05	7.40	10.70
7m	3.60	5.70	7.80	4.00	6.80	9.60	4.70	8.55	12.40
8m	4.10	6.50	8.90	4.50	7.70	10.90	5.30	9.70	14.10
9m	4.55	7.25	9.95	5.00	8.60	12.20	5.90	10.85	15.80
10m	5.00	8.00	11.00	5.50	9.50	13.50	6.50	12.00	17.50
15m	7.20	11.70	16.20	7.95	13.95	19.95	9.45	17.40	25.45
20m	9.40	15.40	21.40	10.40	18.40	26.40	12.40	22.80	33.35
25m	11.60	19.10	26.60	12.85	22.85	32.80	15.35	28.20	41.20
30m	13.80	22.80	31.80	15.30	27.30	39.30	18.30	33.60	49.00
35m	16.00	26.50	37.00	17.75	31.75	45.75	21.25	38.95	46.75
40m	18.20	30.20	42.20	20.20	36.20	52.20	24.20	44.30	64.50
45m	20.35	33.85	47.35	22.60	40.60	58.60	27.10	49.65	72.25
50m	22.50	37.50	52.50	25.00	45.00	65.00	30.00	55.00	85.00

TABLE NO. 26—Cost of Book Folding—Hand.
Grade 1—S. & S. C., light weight papers. Grade 2—Enamel, egg shell or difficult folding. Grade 3—Heavy enamel and close register work.
*Numbers indicate folds to the sheet.
1 fold, 4 pages; 2 folds, 8 pages; 3 folds, 16 pages.

office and the bindery, which causes the bindery untold trouble and annoyance, and in many instances added cost, because the job has not been run in the right way to make easy handling for the bindery. This is very true in hand folding. Folds for a machine are made much

different than by hand, yet many stone-men lay out the pages in the only way they seem to know, and it is up to the bindery to produce the best results it can.

In any job it is advisable for the stone-man to go to the bindery and have a sheet folded in order to ascertain the best way to handle the job. It makes very little difference to him if he imposes from the inside or from the outside, so long as the pages are all printed — but it might make a world of difference to the binder.

In making an eight-page booklet of $6\frac{3}{4}$ envelope size, if the forms are made the long way of the sheet so that there will be two parallel folds, with no trim at the top, a much better folder will be produced at less cost. That is also true of almost any booklet. These are the things that amount to something; they reduce the cost, make a better book and help the bindery. Books printed two or more on in large quantities should be made the parallel-fold style for easy handling.

The bindery, on its part, should insist that books be printed in a manner that will permit of easy handling in the bindery, and this can be done if the matter is presented to the management in the right way.

Three grades of work are covered in Table No. 26, and with but three folds in each grade. These can usually be made without slitting the head. Grade 1 is for the most common work, and the cost covers fair, honest folding, with a good degree of rapidity. At least one fold can be matched to the printing on this scale, and the work can be produced in a good manner at these cost prices. Grade 2 is for the average job of enameled paper, and it has been found

that egg shell or antique book will cost about the same to produce. Should the job be on S. & S. C., yet require more than ordinary care and matching all through the folding, then Grade 2 must be used instead of Grade 1.

Grade 3 covers the best kind of hand folding, where heavy papers or large sheets are used, or very careful and particular work is necessary, and where at least one head is slitted in order to do good work.

On practical work, I would say that Grade 1 covers the folding of ordinary proceedings, paper novels, or books with wide margins, ordinary reading-matter or cheap catalogues. Grade 2 would cover the average illustrated catalogue, advertising booklet, good grade of magazine and similar work. Grade 3 covers the better catalogues, souvenir booklets and school annuals, jobs with a border and close margin that require careful folding, and other jobs of a like nature.

Most covers for Grades 1 and 2 can be figured as costing the same as Grade 3 in Table No. 25, for folding circulars. Covers requiring more careful folding should be figured from Grade 3, Table No. 26, book folding.

A careful use of these tables by the binder and the printer will help them to get nearer to actual costs as shown by their records than any hit-and-miss system. It is possible to do good work at these costs — the other kind does not interest us in the least.

These scales, also, have been carefully checked and compared with the records, and are believed to be a fair average of cost.

The next article will take up a further step in the work of pamphlet binding.

WE love peace, but not peace at any price. There is a peace more destructive of the manhood of living man than war is destructive of his body. Chains are worse than bayonets.—*Jerrold*.

WHEN A PARTNER IS ENTITLED TO A SALARY*

By RALPH H. BUTZ



It frequently happens when a partnership agreement is entered into each one of the partners is under the impression that he should receive a salary for his services, this salary to be in addition to the distribution of the profits. But in most instances the articles of agreement between the partners do not provide for the salaries the partners are to receive, each partner thinking that no agreement is necessary for such a purpose as it is an easy matter to draw a salary. This attitude is due to the fact that the average business man believes he can fix his salary when he is in a managerial or executive position, and that if any of the partners object to his reasonable demands he can enforce them.

The fallacy of this idea was very well illustrated in a case decided quite recently. Jones and Wilson were copartners and conducted a small but growing business. Both partners made an equal investment when the business was established. Mr. Wilson had charge of the business and devoted his entire time and energies to it, while Mr. Jones was interested in other enterprises that occupied his time and attention. Wilson received a salary of fifty dollars per week as manager of the business, and he also received fifty per cent of the profits on account of his investment in the enterprise. These two conditions were clearly specified in the partnership agreement.

After the business had been in operation for some time and proved to be a profitable venture, Jones, the "dormant partner," also demanded a salary of fifty dollars per week, and ordered Wilson to pay him this sum regularly. Wilson refused to pay Jones the salary demanded, stating that he was not entitled to a salary because he was not active in the business, and also because there was no clause in the

agreement stating that Jones was to receive a salary in any amount.

The court upheld Wilson because when a partner performs services for the copartnership he can not collect pay for such services unless there is an agreement to that effect. Thus it is plainly evident that unless partners have an agreement in which is set forth the salary each one is to receive, it is an implied condition that the time and work expended for the benefit of the copartnership is to their mutual advantage, and that their compensation must come in the form of profits earned by the business.

However, when an agreement is entered into it is usually upheld, although a modification of the agreement may have been consented to by one of the partners. But when the reason for such modification no longer exists, then the original agreement is construed as being again in effect.

An example of this principle may be had in the case of Haret versus Colum. Haret was to receive \$150 per month, and did receive this amount through several months. Then the firm moved into a building owned by Colum, and it was agreed that Haret would not draw a salary and that Colum would furnish the building free of expense to the partnership. Several months later the firm again moved, and in the new location paid rent. Haret again demanded his salary. Colum refused to accede to this request, stating that a modification of the old agreement had been effected and that Haret had consented to dispense with his salary.

Haret started suit to enforce the payment of his salary and the court upheld his claim, saying: "In the absence of an agreement one partner can not collect pay for services performed for the copartnership. Each partner is supposed to devote his time, skill and endeavor to the partnership business, and this without compensation other than his share of the profits. But it does not follow that the court

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is precluded from taking into consideration all the surrounding facts and circumstances of the case, the course of dealing between the partners, the reasonableness or unreasonableness of the claim made, the probabilities arising out of the business in determining whether such agreement exists. It is admitted that originally there was an agreement for compensation. The reason for its modification was the furnishing of the building, light and heat by Colum. It is admitted that after they moved to their new location these were not furnished by Colum. It is admitted that the business was a prosperous one; that, in addition to paying off the loan for the purchase price, each partner received \$4,000 in cash as his share of the profits, and they had several thousand dollars of firm assets on hand.

"If the suspension of Haret's compensation was only to continue until they got on their feet, it is apparent that the time had arrived when

they were able to draw out these profits on their investment. If the reason for the suspension of that compensation was that Colum was furnishing rent, light and heat, that reason ceased when they moved out of defendant's building."

It is always advisable to have the partnership articles state whether each partner is to devote his entire time to the business, and the salaries to be paid to the various partners for their services, otherwise there is always a possibility that disputes will occur which might have been avoided.

While a partner can be enjoined from engaging in a competing business whether or not there is an agreement, it is not possible to keep him from engaging in any non-competing business if there is no agreement that expressly states this fact, unless it can be proved that he is neglecting the business of the partnership, and this is a particularly difficult thing to do in the great majority of cases.

THE ART OF PUNCTUATION

By F. HORACE TEALL



ALL human activities are subject to variation in details, even among contemporary people, and are much more strikingly changeable in general between long periods of time. Take the game of baseball as an example of what is meant. Fifty years ago this game was played just as it is now as to the general scheme, yet hardly one detail survives without such change as to make it practically a different action. This is mentioned, of course, only as a specimen of human changeability. Pure mentality is just as liable to change as are such things as baseball.

Among the matters that have been always subjected to differing opinion by different men — and what matter has not? — punctuation may justly be considered as much unsettled thereby as any. In its earliest stages no earnest attempt was made to systematize or

standardize it, and when such attempt did come it was futile because of long-continued and familiarized confusion in practice, which has not even yet been entirely overcome. But some betterment was soon procured by means of discovering principles and making rules. The real principles involved have long been known and explained with sufficient accuracy, but the rules for punctuation, which have always been based on these principles, have been multiplied in number so much that no one can master them.

We can not here undertake the task of making even an individual effort to elucidate the art or its evolution. Our object is to call attention to the fact that the subject is very commonly misunderstood, and that a vast amount of study and work must be devoted to it if the common knowledge that is desirable is ever to be had. The complaint of general ignorance as to punctuation is not a new one. John Wilson, author of the most noted treatise on the art,

mentioned it in 1850, in discussing the importance of punctuation.

"The art which serves to elucidate the meaning of a writer, to bring out his ideas with more facility, and to render his expressions a genuine transcript of the feelings and sentiments which he would convey to the hearts and the minds of others, is entitled to no small degree of attention. It is indisputable that punctuation does conduce to make the written language more effective."

"It must be admitted that from the press are issued many books grossly erroneous in sentential marks. . . . There are numerous masterpieces of composition in which the writer, the compositor, and the corrector of the press have, either separately or together, inserted points with taste and propriety."

One reason for quoting this is the reason also for quoting only a few disconnected fragments. The whole essay is what should rather be given, and is well worthy of close study by most persons (some people, but few, do not need it).

This essay, however, discloses plainly the important fact that the art has progressed to more elegant simplicity, since it contains as printed many more commas than would be used by anybody now. Even the slight fragments here given are printed without four commas that appear in Wilson's book; and if the present writer were author of an essay of exactly the same construction the whole would have in its seventeen pages about a hundred fewer commas than Wilson's, and would show some other differences. Yet Wilson's extra commas are often merely unnecessary, not erroneous, being used in places where the meaning is absolutely unmistakable either with or without them. These places illustrate the difference between close and open punctuation. In earlier times close pointing like Wilson's prevailed among particular people, while now it is safe to say that the other kind is more favored, though some writers still point very closely. He who tries to prove either method wrong sets himself a life-task that must fail.

In treating of punctuation writers rarely escape the utterance of some illogical half-truth,

and the cumulative result is not a good one. George P. Marsh, a noted philologist, said in a college lecture half a century ago, and probably if living would say the same now: "The principles of punctuation are subtle, and an exact logical training is requisite for the just application of them." We have not space for an attempt to explicate this effectively, but mention it as a sample of the half-truths that have led to such utter futilities as the common notion of the present, uttered only too often by professed grammarians as a rule: "Use commas only where they will be of service in unfolding the sense. In case of doubt, omit the comma." This rule is from Theodore L. De Vinne's "Correct Composition." It is chosen as a sample of the futility of indefinite rules, as it contains a comma against which no strong objection is at all urgent, but which certainly does not aid in unfolding the sense. The sentence in which the comma is used is exactly of the kind from which it tells us to omit the comma. The uses of commas that are most firmly implanted in our print are the very ones that are least necessary to understanding.

A plain outstanding fact is that no thinking person would be satisfied with any print that strictly conformed to Mr. De Vinne's rule. Every book contains violations of that rule.

The pointing shown in many of our books is in effect a contradiction of the phrase "the art of punctuation," as it shows not a trace of art. Here is just one sample from a book made by one of our publishing houses which certainly would expect to be ranked among the leaders:

"Did you ever see one of the steam shovels at work on the Panama Canal, well, it would look like a hen scratching alongside of a Tommy 'digging in' under fire, you couldn't see daylight through the clouds of dust from his shovel."

The book is replete with such crudity throughout, undoubtedly because its writer did not know how to punctuate, his manuscript was not prepared as it should have been, and the printers followed copy which was not fit to follow. It should be impossible for a book to issue from the press showing such abominable punctuation.

CREATING BUSINESS BY ORIGINAL DESIGNS AND TRADE-MARKS

By FRED H. ENO



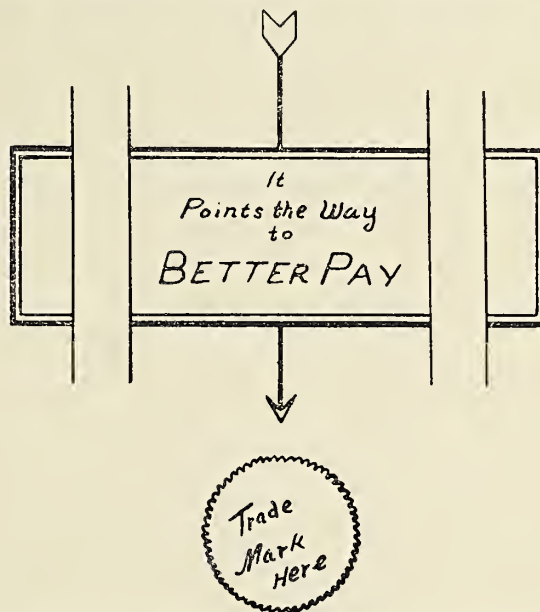
THE printer who creates business at once steps out from the ranks of an artizan into a field of more advanced endeavor. His reward is the joy of greater accomplishment with better pay. He goes out with a fixed determination to sell specific printing to a certain firm and comes back with the satisfaction of having increased the printing business to the extent of the order obtained. Those who have had experience agree that creative printing is best secured through means of a nicely printed sample or dummy of the proposed creation.



With such visualization backed with selling argument, it is no longer the trite question of "figgerin'" but of service.

Many methods of increasing orders for printing will suggest themselves to those who attempt it. One key that unlocks a storehouse of creative business is the much used trade-mark. Every firm is proud of the design it has adopted. It has become its sign only after

careful deliberation. Its mission is to suggest efficiency in the firm's realm of service. Little wonder, therefore, that almost every business house welcomes with delight every practical opportunity to increase the use of its trade-mark. Here the printer with originality can



by careful study be of real service to any firm conscientiously attempting to make its trade-mark more firmly fixed in the public mind. And in the measure in which the creative printer benefits others he should profit himself.

By a little study, more than ordinary attention may be called to a trade-mark. A tint-block often obtains a three-color effect with two impressions, or some simple design printed in a color contrast adds much to the attractiveness of the firm's sign and increases presswork.

The envelope is one logical place for the display of a trade-mark. It reaches its goal when the prospect is in a receptive mood, and, rightly printed, scores first with a favorable impression. In decorating an envelope the inventive printer need not be at the mercy of an engraver for his embellishments. The simplicity of straight rule designs secures more attention than ordinary line-drawing, and the printer who produces it

enjoys much free advertising because of the novelties he originates. Then, too, rule designs are more flexible than engravings. Wording

envelopes, caution should be used to comply with post-office regulations regarding the use of space. This varies with the size of the envelope, and it is best obtained from the postmaster.



and space may be changed in them with little expense to fit any trade-mark, and they can quickly be repaired if injured. When printing

employing them for his own use, or selling them to firms of little consequence. In creative work it is well to go after the big fellows first.

THE COUNTRY MERCHANT AND ADVERTISING

By H. E. MILES,

Advertising Manager, "The Tribune," Maryville, Missouri.



DURING the past ten years a great many small towns have been on the down grade, from a commercial standpoint, owing to the inroads made on their business interests by the large cities, the mail-order houses, farmers' unions and other forms of outside competition. Many a country merchant blames the automobile for taking his business away from him, but it is quite likely that the automobile could be made to bring trade to him as readily as it is made to take it elsewhere. The fact is that the country merchant, like most of us, will blame everybody and everything for his condition before he will begin to lay the fault to himself.

There is a store in a city of less than 1,200 inhabitants, in the State of Ohio, which in the year 1916 sold over \$400,000 worth of general merchandise. It is the biggest country store in the United States, and it has made its town

one of the most important trading points in the State of Ohio. Yet that town has no better surrounding trade territory than any other town of 1,200. It was done simply by modern merchandising and advertising.

The merchant in the country town has as good a chance to sell merchandise as any one in the world if he will only *sell* it; but a great many country merchants have allowed modern methods to leave them away in the rear of the progress parade, and have laid down and let some one else do the selling. In this connection it is safe to say that in the trade territory of nearly every small town, outside competition is doing more advertising, twice over, than the local merchant. The only way the country town can successfully meet this competition is by using the same tactics. In short, the only remedy for a town that is going down hill is modern merchandising and scientific, systematic and persistent advertising.

Modern merchandising is a science applied to the buying and selling of goods. Advertising

is the same thing except that it has to do only with the selling — advertising is printed salesmanship. It is the science of psychology applied to writing news about merchandise.

I will admit that the country merchant is handicapped in advertising, but that should make him all the keener. His outside competitor has the advantage of expert advertising men to prepare the advertising copy or design the booklet or catalogue that is sent into the country merchant's trade territory. The business of one country merchant is too small for him to have an advertising man of his own, but his town, as a whole, is a big business enterprise. Obviously, what the country town needs is an advertising man.

Who should be the small town's advertising man? Unquestionably it should be the local newspaper publisher or some one in his employ. The country newspaper depends for its existence upon advertising, therefore it is the newspaper's business to handle the advertising of the town and to handle it in such a way as to make it get results — such results as will successfully compete with the outside advertiser in getting the patronage of the town's trade territory.

To do this it is necessary for some one connected with the paper to learn the science of advertising — and it is a science as much as chemistry or engineering. Some printers make mighty poor advertising men because they think they know it all before they start to learn. Advertising and printing are two vastly different things. Printing is an art, but it makes no difference how much art you throw into advertising — if it doesn't pull it is worthless. You must learn to write attractive, interesting and convincing merchandise information.

I want to tell you what we are doing in the way of advertising on a daily paper here in this little Missouri city of 7,000.

In the first place, *The Tribune* is published by J. F. Hull, one of the best small-city newspaper men in this part of the country, and a man who long since learned that advertising is the most important part of the newspaper business, and with that in view made himself the kind of an advertising man for the town.

The business has now reached proportions that warrant the maintenance of a regular advertising department, and while Mr. Hull is always ready and willing to consult with this department he does not give it his personal supervision.

While we have several advertisers who handle their own copy, we are furnishing all of them a cut service and fully two-thirds of the advertisements are prepared in the newspaper office.

In handling the copy for an advertiser we prefer to work with him rather than for him. We consult him regarding all his advertising, get from him all the information possible regarding his proposition, and submit the copy for his approval before running the advertisement. In this way we throw as much of the merchant's personality into his advertising as practicable, which has a certain psychological effect in communities where the customers and advertisers are personally acquainted.

The result of this kind of work, and consequently the value of it to the paper, is an increase of from fifty to seventy-five per cent in the number of inches of local advertising carried; and in addition to that advantage is the fact that the town is gaining prestige as a trading point for an ever increasing radius and is steadily growing, which again reacts to the benefit of the newspaper business.

Experience has proved that without the aid of the advertising department many good advertisers would seldom if ever write an advertisement, and the business of the paper and the town would be considerably less.

I believe that weekly newspapers especially are neglecting their opportunity in this line, and that it will soon be vitally important for them to take up advertising in a businesslike way to insure their very existence. I also believe that it is the country newspaper publisher's business to organize his town commercially into a coöperative business enterprise and become its advertising manager. It is his duty as a service to his community — both buyer and seller. The readers of the paper have as much right to demand information about the merchandise handled by the local merchants as

they have to demand news items about people of the community, and the chances are that such information would prove to be of considerably more value to them.

The country publisher and the country merchant should join forces to render more real service to their community, and when they do that they will begin to get real money for it.

GETTING THE RIGHT START

By SPENCER A. PEASE



THIRTY years ago the young man who grew up on a farm obtained the education possible through our great educational system and became a farmer as his father before him, having learned in his father's manner and profited by his experiences. Today this young man attends one of the many scientific educational institutions, learns in detail the "reason why" for certain operations on the farm, the means of improvements, and profits by the experience of thousands of other good men in various portions of the world of science and agriculture, and returns home to show his parents how he can make a better living on half the land previously needed.

Just so, today, there are printers of the first sort and of the second. The first man that owns a printing-plant does so because in the days gone by he could set more nonpareil heads double-price matter at 28 cents a thousand than any one else in his city, and he saved his money and bought a plant. All his experience was gained in one shop, a combined small-town paper and commercial printing-plant.

His neighbor down the street started in with a thorough education, and during his work in the university saw the advantages in journalism. Through that he too finally became proprietor of a printing establishment, and he employs the best of mechanics in their particular lines that he can obtain. Whenever an organization of printers congregates in a city, be it near or far, and he is offered an opportunity to commune with kindred printer spirits, to learn

others' methods and have his own criticized, he packs his grip, leaves his hotel address with the stenographer and hies himself away for a few days' postgraduate work in printing.

The larger, better, growing printing establishments of this day and age have finally come to the knowledge that assistance on their own part in the instruction and education of the more unfortunate brethren is not detrimental at all, but beneficial, inasmuch as competition, that killing, sapping sort, comes through lack of information as to method and cost, rather than a definite desire to give something away for nothing, or to produce work at less than cost, just for the sake of hearing the linotypes whirl in the summer months.

So it is your fault and mine if we do not know why this concern gets such a large amount of certain classes of work, at a profit, and at a price we can not touch, and why certain of the others can not compete with us on the bread-and-butter portions of our own work.

Besides, success in this life lies not in the ability to make a lower price than our neighbor, but in the self-assurance that we are able to produce a piece of work that is better, from the sales standpoint of the man for whom it is produced, than can our neighbor, price being considered comparatively only to the results that printing will produce.

And that self-assurance must come from actual knowledge of *how* to do it and do it best. Deceiving yourself and the customer into thinking that you have that ability will be more disastrous than if you were to take the job at the lowest price quoted on it, and trust to luck to get a profit from some other place.



A Graybeard Soliloquy

OVERHEARD IN THE
COMPOSING ROOM

□

*Somebody pied our cases
Back in that early day;
Somebody sprung our chases
And hid our sticks away;
Somebody stole our precious sorts,
Stored on the Future's shelves;
Somebody spoiled Life's job for us—
Maybe it was ourselves.*

□

CHARLES SARSFIELD ROSS



EDITORIAL

PROBABLY no series of articles that *THE INLAND PRINTER* has published for some time has created greater interest than the one entitled "Costs of Bindery Operations," by R. T. Porte, which started with the January issue. Undoubtedly a great part of this is due to the awakened interest of printers and binders in the study of costs, and to the activity of the United Typothetae of America in connection with its three-year campaign. But the fact remains that in some way Mr. Porte has made figures interesting, and his lively comments make good reading. He leads from one topic to another and leaves the reader wishing for the next chapter. This month he takes up a part of bindery work that is particularly interesting, and to which the average printer and binder should give considerable thought. We feel sure that the future articles will be even more interesting than the preceding six, as they will come home to a greater majority of printers who frequently are puzzled when figuring costs on this class of work. Mr. Porte wishes to assure our readers that he will be glad to hear from any who have records of value along the lines of those he has taken, and trusts they will not be backward in sending them for comparison. It is by this method only that we can accomplish the most good. All records sent will be treated confidentially, and no names will be used.

THE closing of the school year brings reports of the commencement exercises at some of the universities maintaining departments of journalism. From these schools many will go out to start their careers in newspaper work, carrying with them new ideas as the result of the training they have received. That the students from the departments of journalism have made good and proved the worth of the courses has been demonstrated in a number of instances. This brings to mind the value of these departments of journalism to the printing and publishing industry. Not only do the students go from these schools with a knowledge of the fundamentals of journalism, but they have also been given an insight into methods of conducting the business end; and instances have been cited which show that some of them have been able to inject new life into printing and newspaper plants through installing efficient business methods. The schools of journalism have also proved their worth to the printing industry through the short courses and conferences which they have inaugurated, as well as by coöperation with state printers' organizations in spreading information

regarding cost-finding and accounting. A notable example is found in the Department of Journalism of the University of Wisconsin, which, through coöperation with the printers' and publishers' associations, has taken an active part in the work of placing the industry in that State on a better basis by establishing cost-accounting systems in the different printing and publishing plants. Much credit is due the schools of journalism for the work they have accomplished, and it is safe to predict that they will become even greater factors in the advancement of the printing and publishing industry in the future.

The Chinese "Inland Printer."

THE INLAND PRINTER has been favored with a copy of the first issue of what is termed the Chinese "Inland Printer." This copy was sent us through the courtesy of W. P. Henderson, manager of the Signs of the Times Publishing House, of Shanghai, China, who writes:

"As a subscriber of *THE INLAND PRINTER*, I thought perhaps you would be interested in seeing the initial copy of what might be termed the 'Inland Printer' for China. While its name does not correspond, yet it was suggested to the minds of the publishers by the reading of your journal. They have been subscribers for some time.

"This journal is published by the Commercial Press of Shanghai, the largest printing establishment in the Orient. This house employs a force numbering about sixteen hundred, and while it has not the labor-saving machinery that is to be found in a house of its size in America, yet it does very creditable work. While it has no rotary presses, it has quite a battery of job-presses, cylinder presses, offset and lithographic presses.

"The writer is not connected with this institution, but happened in as the first issue of this first journal was off the press, and was asked if he would like to see a copy of the Chinese 'Inland Printer.' This will show you that *THE INLAND PRINTER* is appreciated by printers even in the Orient."

The editor of *THE INLAND PRINTER* regrets that the ability to translate from the Chinese language is not one of his accomplishments, so that he is denied the privilege of reading the copy of the journal. Nevertheless, we have derived a great amount of pleasure and satisfaction from our examination of the copy, which is a very creditable piece of work. We extend a hearty welcome, and our best wishes for a successful career, to this new addition to the printing-trade journals of the world.

Americanization.

One of the features that has been brought to the front more prominently than ever before is the need of educating the foreign population of this country in the principles for which America stands. Many of our residents have come to this side to avail themselves of the advantages this country affords, to find relief from oppression, or to give their children the opportunities they could not have in their native lands.

The Statue of Liberty, standing at the entrance to New York harbor, signifies the welcome that is extended to all who seek these shores, and we have opened our arms to receive all who came. When they arrive, however, they are left to find their own ways, and the large majority seek those parts wherein they find others of their own nationality, speaking their own tongue. Here they set up their own communities, fall back into their old habits of living and maintain their own language, instead of absorbing American ideals and adopting American standards of living as they should. Hence, we find schools in certain parts of our country in which the English language is never taught, in which no time is devoted to the teaching of the principles on which the American nation was founded and for which it stands. Little wonder, then, that we find many who have no conception of the reasons for which we have entered into this gigantic struggle for the freedom of all nations.

The arms of America will still be open to receive all who may come when peace reigns once more. In the meantime, the work of Americanizing our present foreign residents should be given a greater impetus, and should be carried forward so that those who come later will be absorbed into the national life of the country instead of going on in their own ways and adhering to their former standards.

But the need of Americanization is especially pressing at the present time. Unity of thought, unity of effort, unity of purpose, are essential to the welfare of the country as never before in its history. And herein rests a great responsibility upon employers in the various industries of the country, the printing industry included.

It is for this reason that the Committee on Man-Power Engineering, of the National Americanization Committee, with offices in the Engineering Societies building, New York, is making its appeal to the employers of the country. In a letter to *THE INLAND PRINTER*, the executive secretary, C. L. Edholm, writes: "As you know, the problem of labor shortage is making it very difficult to secure full production in every industry. This, of course, includes the printing-trades. The work of this committee is to increase production and stabilize labor by educating the workers in Americanization."

The committee was organized in March, 1917, for the purpose of solving the questions which constantly arise in connection with industrial Americanization, and which require research and expert counsel, especially from scientific men and engineers, and to meet the growing demand

for executives with technical and engineering training to handle alien laborers and to formulate standards and methods for human-engineering work.

This work calls for the hearty coöperation of all employers, and printers can do a great amount of good in furthering the efforts of the committee through the dissemination of literature that will not only arouse patriotism, but which will also instill into the minds of the readers a realization of their obligation to the nation. Mr. Edholm will gladly furnish information regarding the work of the committee and suggestions for helping in that work.

The Value of the Employer's Time.

The National Lithographer, in its June issue, published an interesting little item under the heading, "A Lithographer's Time Price," which presents a subject that should have the consideration of all proprietors in the printing and allied trades. We give the item in full:

Every up-to-date employing lithographer is wise enough to have calculated the price he pays for each of his employees' time, even though he may not know precisely what return he gets for his money per hour or day from each of his workmen. Much less, apparently, does the average employer appreciate the value of his own time.

Apropos, a story is told of the proprietor of a printing-office who was visited by two young men, who told him they wished to talk to him about a publishing proposition they had in mind. Hastily sizing them up, he informed them that he had no time to give in figuring on mere speculations.

"How much is your time worth?" he was asked.

"Five dollars an hour," came the swift reply.

"Very well, then, we'll buy an hour."

The printer was so much pleased to find that at last some one was willing to concede that his time was worth money that he readily granted the interview, and at the end of the hour was still more delighted to find that the young men were in earnest as to payment, when one of them handed him his price without discount.

Usually the customer's time is worth so much to himself that he will curtail his conversation with the lithographer, and so is not an expense that should go into his account as "overhead." But when a customer comes to consult and debate at length with the lithographer, it would not seem to be unjust to take the same view of time as do the lawyers. A lithographer who is so prolix of his life's time as to give it gratuitously, and has nothing to show for it, is hardly an efficient man of business, and "has nothing on his employees."

Proprietors of printing-plants are all too frequently called upon to devote considerable of their time to consultation and giving advice on prospective propositions, as well as to preparing estimates on speculative work. Why should they not receive compensation for that time? They are entitled to it, as their time is worth money to them. When a request is received for an estimate that requires some time to prepare, a proper charge for that time should be included. If the job is being placed on a competitive basis, those printers who have figured on it and have not secured the work should submit bills for the time required for preparing the estimate. If followed out consistently by all, this plan would help to eliminate the shopper who is merely looking around for the lowest price and playing one printer against another.



CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

"In the Good Old Days."

To the Editor:

NEW YORK CITY.

The amusing experiences of George H. Himes and J. S. R. during their initiations as print-shop devils brings back to my mind my first day in the office of a country weekly many years ago.

Shortly after my baptism of type-lice I was rushed off to the only other local shop with an urgent request for the return of a "paper-stretcher." After waiting a few minutes I was handed an envelope with which I hurried back to my foreman. He opened it with a smile that turned foolish as he examined the contents. Neatly pasted in the center of a large sheet of paper was a small box heading clipped from the upper corner of our sheet, proclaiming to all the world that we had the largest circulation of any weekly newspaper in the county.

Next?

W. C. S.

Letters We Appreciate.

To the Editor:

PHILADELPHIA, PA.

I am taking this occasion to write and tell you how much we appreciate THE INLAND PRINTER here. The breadth of view and interest of your publication is indeed gratifying to one who is proud of his calling.

I particularly congratulate you on your "Collectanea Typographica" pages, which are indeed a feature of the magazine.

Your choice of specimens to be reproduced is always interesting and certainly a great many of them are good models for the rest of us to follow.

Perhaps some time you may venture as far as Philadelphia, in which case we would consider it a pleasure to have you visit us here. Perhaps some of the things we are doing would be of interest to you.

I enclose a few specimens of typography which we have done recently which may or may not interest you. These are only a beginning of the good things we hope to do with a large equipment of new and well developed types which we have recently put in. Should you consider any of these worthy of reproduction you have our permission to use them.

WILLIAM A. KITTEDGE,
Art Director, A. H. Sickler Company.

Discrimination in Regard to Age.

To the Editor:

CHICAGO, ILL.

This is an important subject, and should be taken into careful consideration by both union and non-union offices of the printing fraternity, as well as other labor organizations. A great deal of injustice is done the workman because of his age, and he is discriminated against and not allowed to have a "fair and square deal" with younger workmen of different labor organizations. It is the same in the printing business and

all other trades, and should not be tolerated. The young foreman who rejects a printer on account of his age does not seem to realize that he, too, is growing old, and may in time have to take a "dose of his own medicine" which he, at present, is so free to give others. I am an old-time printer, over sixty years of age, and have worked over forty years at the business, in every branch of it, from "devil" to editor of a newspaper, and can yet "hold my own" with any younger printer if I am accorded a "fair and square deal," and yet, as old as I am, I do not profess to know it all.

I have been in offices in this city where they promised steady jobs, and some of them were in horrible shape, with "pied" cases, empty cases with no type in them, and no material to work with, yet they expected the printer to finish a job as quickly as if he had plenty of material at hand. Of course a printer who knows his business is disgusted and will not work in such an office.

Such offices say a man is too slow, and who is to blame for it if it is not the foreman, who should see that the necessary material is furnished a competent workman?

The trouble nowadays is that employers put on young foremen who think they "know it all," and because a workman is older than they, unjustly condemn him as incompetent, when that workman knows more in a minute than the young foreman would know in a month. Such discrimination is unjust in any labor organization, union or non-union. Let the employers put on older foremen, men who have good, sound judgment and good common sense, in letting older men have a "fair and square deal." By so doing they will follow out the teachings of the Golden Rule — "Whatsoever ye would that men should do to you, do ye even so to them" — and they will then be a benefit to the human race.

DAVID B. METCALF.

ARE YOU GETTING THE MOST FROM YOUR JOB?

The same job that Cæsar held, Nero held. The same job that Hugh Chalmers held, forty nameless clerks occupied. A job is only a place for a man. A little man can rattle around in a big job, but a big man in a little job soon makes that job big. Before you make that change, think it over — perhaps that job of yours is big enough to develop in. Ask yourself these questions:

What happened to the men I know who continually changed jobs?

What happened to those I know who stuck, and worked?

Am I big enough for my job? How can I make myself bigger?

Am I getting the most out of my job? Am I developing my job? Am I making it bigger? Do I see all its possibilities? Am I getting all that it can offer in training, experience, growth? — *Personal Efficiency.*

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

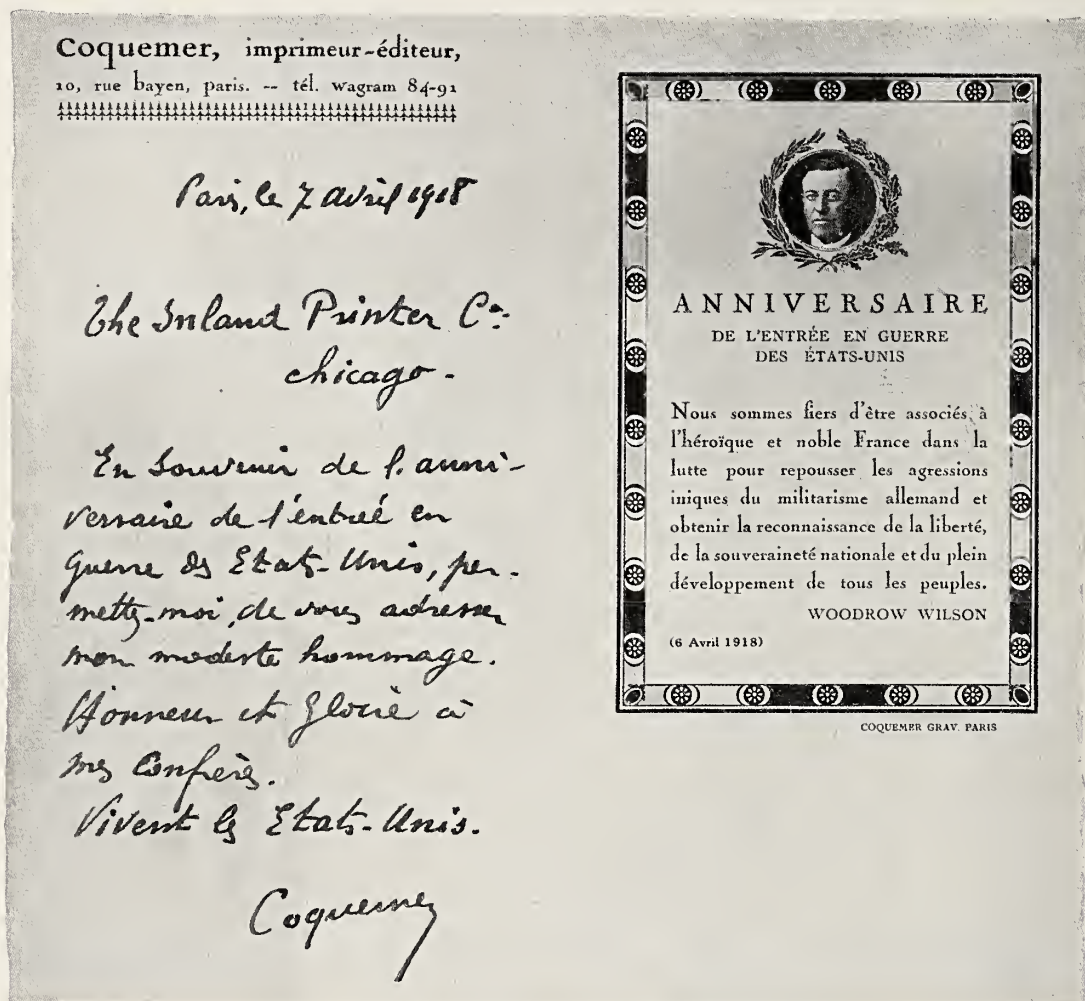
GREAT BRITAIN.

THE importation of paper is now restricted to one-half of the weight imported in the year ending February 28, last. The users of paper are rationed to one-half the quantity they procured during the previous year.

made in the House of Commons, that adequate supplies of cotton are available.

A FORESIGHTED London publisher who, early in the war, purchased a large quantity of paper for £20,000 is said to have sold half of it for the sum he gave for the whole.

DURING 1917 only twenty-three members of the London Society of Compositors drew out-of-work relief money from its funds. They received £13 8s. 8d. (\$65.35). In normal times



Letter Recently Received by "The Inland Printer."

Translation of handwriting: "In memory of the anniversary of the entrance into the war by the United States, permit me to address to you my modest homage. Honor and glory to my colleagues. Live the United States.—Coquemer." Translation of printed portion at right: "Anniversary of the Entrance into the War of the United States. We are proud to be associated with heroic and noble France in the struggle to repel the iniquitous aggressions of German militarism and obtain the return of liberty, of national sovereignty and of full development of all peoples.—Woodrow Wilson."

POSTERS may not exceed 2,400 square inches in size, unless for export. Money-lending, bookmakers' and guessing-contest posters and circulars are prohibited.

NEWCASTLE printers have been fined 20 shillings for an infringement of the paper restriction order, by printing coupons relating to betting on football games.

A Y. M. C. A. hut has been subscribed for by the London printing-trade unions. It was erected in the Latimer Playing Fields, Wood Lane, Shepherds Bush.

THE Royal Paper Commission has been dissolved and in its stead a paper controller has been appointed, in the person of Henry A. Vernet. He will be assisted by the staff of the former paper commission.

LINEN thread is now practically prohibited, but there is some slight consolation for bookbinders in the announcement,

the society used to deal with some forty thousand weekly reliefs in a year and spent £20,000 in unemployment benefits.

It is stated that about eighty per cent of the product of the white paper mills of England is being absorbed by the government departments. Only about ten per cent of the paper stock is used by newspapers and about five per cent by book publishers.

BINDING wire has now been added to the list of commandeered essentials. The United States has been the sole source of supply of the steel rods from which the wire is drawn, since supplies from Germany and Belgium no longer reach England, but now this source of supply has also been cut off.

LAST year's British output of books showed a decrease of 1,018 volumes compared with that of 1916, the total being 8,131, the smallest for the past ten years. Of this number 6,606

were new books and 1,515 new editions. Poetry and drama claimed 544, against 551 in the preceding year, and fiction 1,537, against 1,830. The new British works of fiction numbered only 786.

THE first attempt to make paper in Scotland arose out of the action of the Privy Council in 1587-89, when Peter Greet Heare, a foreigner, was granted the sole privilege of making paper for nine years, with exemption from rates, taxes and service. Prior to 1590 the paper used in Scotland was imported from the Continent.

AN order in council has been made giving power to the Royal Stationery Office to take possession of material; to requisition the output of factories; to take possession of any factory or plant; to require particulars of businesses, and services as to storage, transportation or distribution of goods, etc.

IN making out income-tax returns the members of trade unions are entitled to make deductions for payments to their unions for mortality and superannuation benefits, but not for payments toward sickness benefits. The Executive Council of the Scottish Typographical Association has therefore adopted



GAGNER LA GUERRE

La puissance allemande est une chose sans conscience, ni honneur, indigne d'une paix basée sur les conventions, et elle doit être écrasée.

En ce moment, notre devoir immédiat est de gagner la guerre, et rien ne pourra nous en écarter jusqu'à ce que ce soit un fait accompli.

W. WILSON.

(25 MARS 1918)

COQUEMER, IMP., PARIS.



DISPOSEZ DE NOUS COMME IL VOUS PLAIRA

Au cours d'une réunion qui fut tenue le 28 mars 1918, sur le front et à laquelle assistaient le général Pétain, M. Clemenceau et M. Loucheur, le général Pershing s'est présenté au général Foch et lui a dit :

Je viens pour vous dire que le peuple américain tiendrait à grand honneur que nos troupes fussent engagées dans la présente bataille. Je vous le demande en mon nom et au sien. Il n'y a pas en ce moment d'autre question que de combattre. L'infanterie, l'artillerie, l'aviation, tout ce que nous avons est à vous. Disposez-en comme il vous plaira. Il en viendra encore d'autres, aussi nombreux qu'il sera nécessaire.

Je suis venu tout exprès pour vous dire que le peuple américain serait fier d'être engagé dans la plus belle bataille de l'Histoire.

COQUEMER, IMP., PARIS.

Patriotic Post-Cards Issued by Coquemer, of Paris, France.

UNDER the auspices of the Glasgow Bibliographical Society, an exposition of "A Century of Books Printed in Glasgow, 1638-86," was opened in the Kelvingrove Galleries on April 17, and continued to the middle of June. The books were all produced in the first half century of the existence of a press in Glasgow, and, as the name implies, were confined to the first one hundred available.

FROM London it is reported that wages in all sections of the printing-trade have gone up. The master printers recently gave an increase of 7½ shillings (\$1.82) "all around," and converted the existing bonus of 13 shillings (\$3.16) into wages, making a total increase since 1914 of 20½ shillings (\$4.98) per week. The compositor's minimum (or 'stab) wage is now £3 2s. 6d. (\$15.20) per week.

IN a London police court a fine of £50, or two months' imprisonment, was inflicted on the party who posted, and the printers were fined £25 each for printing, a circular relating to a contest of skill or, alternatively, a guessing competition, which the magistrate said was "a waste of paper for an idiotic purpose, which also tended to unnecessary labor and to the congestion of the post-office."

a resolution, to be sent to the proper government authorities, asking that, in the next income-tax returns, provision should be made for deductions on account of payments made for union members' sickness benefits.

FROM the London *Daily Express* we glean that "there is apparently room for English engravers of music; that publishers are finding a great difficulty in issuing a new work, particularly if it is long and recondite in character, as most of the engravers who turned out our music in prewar days were Austrian or German, who are now interned. There is also a shortage of chamber music in London, as much of this came from Leipsic, where the plates were kept. To train a man to engrave music properly is a work of two or three years."

A NEW authority for the import of copper has now appeared upon the scene, the permit to purchase and import this metal having now to pass the American branch of the Ministry of Munitions. The delay before supplies are available must necessarily extend to many months, and meanwhile the users of copper for engravings are in desperate straits. The *Members' Circular* of the Federation of Master Printers says: "This is another example of our British supineness in allowing

ourselves to become dependent upon other countries for the essentials of manufacture, and our good friends and staunch allies in the United States will think none the worse of us if, after the war, we see to it that our manufacturers are made more independent of foreign aid."

In a lecture given by J. R. Riddell, principal of the St. Bride Printing School (London), he claimed that, while on the average America might produce better printing by reason of the printer being supplied with materials which left little to be desired, the English printer was a better printer than the American, for, as a rule, it was much more difficult for him to obtain a high output and the best quality of work with the materials at his disposal. The question may be asked, since the British printer knows of the better materials obtainable in America, why does he not induce his providers of material to furnish him the better sort, or import it from America? If the English printer is really so much more expert than the American, why let him put away his excellences in handling inefficient and unprofitable material?

GERMANY.

It is reported that the German National Library at Gotha has been destroyed by fire. It contained many rare works.

The *Miesbach Anzeiger*, an Upper Bavarian paper, expresses itself thusly regarding the paper shortage: "It is intolerable that we should be deprived by the Government of the paper supplies which months ago were graciously conceded to us. The blame for this disgraceful state of affairs lies between the war department for the newspaper industry and the union of German paper factories, both of them Berlin institutions, which are engaged in a noble rivalry to deprive the German provincial press of paper."

It is surprising what progress has been made in Germany and Austria in the manufacture of paper yarns. The importance of this textile substitute industry is shown by a professor of the Munich trades high school, who stated in a recent lecture that before the war Germany and Austria imported jute to the value of 122,000,000 marks (\$19,036,000). Had it not been for the substitution of spun paper for jute yarn, the factories lacking the raw material for the latter would have been obliged to close down. At the end of 1917 there were 13,000 persons employed in this textile substitute industry, producing daily a total of 100,000 kilograms of paper yarn. In the manufacture of this yarn the paper employed must be of a certain quality; paper-pulp from mechanically and chemically treated wood, or from the waste of fiber spinning, may be used. The pulp may be divided into narrow strips while still wet and then rolled into a round thread. This method is comparatively cheap, but the disadvantage is that the production of the pulp and the yarn must be carried on continuously in a single machine. The preferred process is one in which a broad ribbon of paper is prepared, dried and cut into strips of the desired width; these are then spun or twisted into yarn in a distinct and separate operation. The strips may be led from a reel; over a damping roller, which dips into a trough of solution; thence between horizontal rollers and through a circular guide which twists the edges of the paper inward, and so to a traveler running on a horizontal ring whereby the spinning or twisting is effected. In one type of machine the damping is done just before the twist begins to make its appearance in the strips. A further modification of these machines is the "pan-spinning machine," in which the paper strips are wound up in flat spirals and inserted into round, flat, covered pans. The twisting of the strips takes place from these pans. The inner ends of the strips are led up to bobbins through apertures in the pan covers and the twisting effected by the rotation of the pans. To increase its strength a core of fiber may be embodied in the yarn as the strip leaves the aperture, or wire may be used for the core to produce insulated wire.

FRANCE.

DISTRIBUTION of any printed matter on the public streets of France is prohibited. No printed matter distributed at theaters, concerts, moving-picture shows, music-halls and similar places may exceed a single leaf, folded or not, the maximum dimensions of which must not exceed 8½ by 11 inches. The manufacture of envelopes, except of whitish brown or gray paper, is also prohibited.

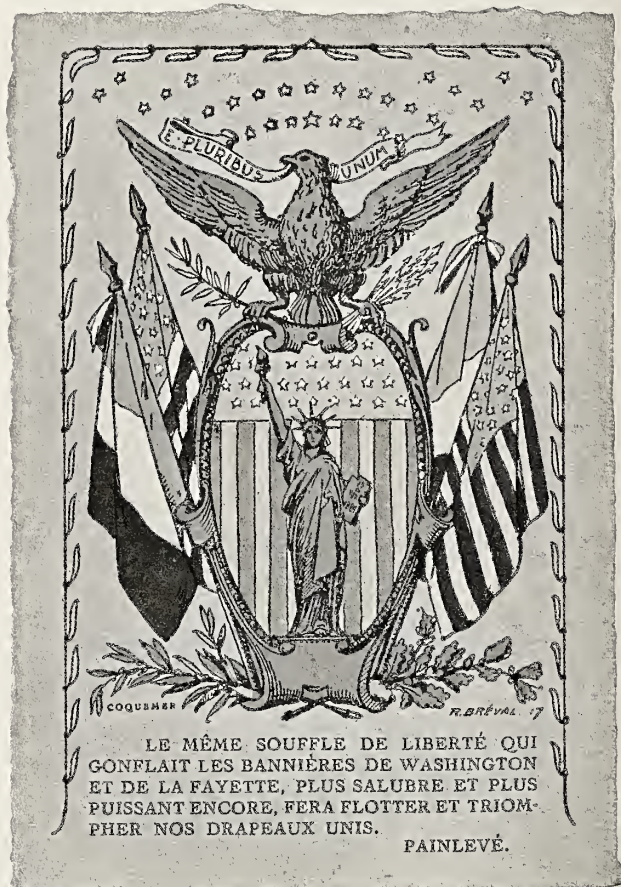
It is feared that, if the prices of materials persist in their mad upward tendency, the French people will drift toward the German-inspired production of paper clothing. A suit, at an ordinary tailor's, now costs anywhere from \$30 to double and treble that figure. Paper materials, it appears, are now making their appearance, the price per meter varying from 1 to 5 francs. A suit made of this stuff could be sold, it is estimated, for 25 francs (\$4.80).

CHILE.

THE Government has now completed an establishment at Santiago for the printing of its bank-notes, paper money, and postage and revenue stamps. The determining reason for starting this establishment was not to effect economies, but to nationalize the work, in order to render the republic independent of foreign producers. It is hoped thus to control, under the best conditions, the printing of public securities, bonds, etc., and in due time to meet other requirements of the business men and Government departments.

QUEENSLAND.

It is reported that J. Campbell, of Kamma, near Cairns, who has been experimenting in paper-pulp and dyestuffs, has discovered a species of the *Anacardiaceae* which yields a rich brown dye, and by extraction a substance is obtained which gives the basis of a most valuable black, from which, in addition to dye, first-class printers' ink may be manufactured.



Patriotic Post-Card Issued by Coquemer, of Paris, France.

Collectanea Typographica

By HENRY LEWIS BULLEN

If you would be a Man, speak what
you think in words as hard as cannon
balls.
— Emerson, 1803-1882.

* * * *

A Censor of Kaisers.

— Give me

Leave to enjoy myself. That place that does
Contain my books, the best companions, is
To me a glorious court, where hourly I
Converse with the old Sages and Philosophers;
And sometimes, for variety, I confer
With Kings and Emperors and weigh their
Counsels;
Calling their victories, if unjustly got,
Unto a strict account, and in my fancy
Deface their ill-placed statues.

— Fletcher, 1579-1625.

* * * *

A Remarkable Bequest to Certain Printers in America.

BUT before we get to the bequest,
Collectanea has a few opinions to
dispose of.

First, we think that our selected verse,
to which we have given the title, "A
Censor of Kaisers," breathes the spirit
of high democracy — a leveling up, not a
leveling down democracy. These lines
are worth repeating:

— I confer

With Kings and Emperors and weigh their
Counsels;
Calling their victories, if unjustly got,
Unto a strict account, and in my fancy
Deface their ill-placed statues.

Shakespeare, three hundred years ago,
had the same thought in mind when he
asked: "Upon what meat do these our
Cæsars feed, that they have grown so
great?" The answer, we think, is this:
They feed upon our senseless adulation.
Here is an example: As we write, a
crown prince, if we may believe our own
newspapers, is thrusting back armies of
Englishmen and Frenchmen, almost single
handed. He advances on both flanks
and the center simultaneously, and his
imperial father gives him some conse-
crated hardware and a new sword, with
which "to write more history." A few
generals are mentioned as being present,
and the rank and file, we suppose, are
there for scenic effect and to do the
shouting — and dying. We do not wish



Motto: Do not be proud-minded.

Printer-Mark of the Estienne Family of Printers. As
Master Printers they flourished from 1496 until
1657. In 1880 a descendant was learn-
ing to print in the Printing-House
of the Didots in Paris.

to be personal. We use this crown prince
to point the moral that history for the
most part has always been written that
way, and our newspapers fall into the
groove because that is the orthodox way
of expressing certain events. On the
other hand, men who actually do pro-
gressive things and do effect salutary
revolutions and reforms, are relegated to
obscure niches in the Temple of History.

Fortune, the great commandress of the world,
Hath divers ways to advance her followers;
To some she gives honor without deserving,
To other some, deserving without honor.

Secondly, and in this connection, we
ask, is it not time the Printer was "men-
tioned in dispatches"? Printing has a
tremendous stock of reputation of a sort
superior to the "bubble" brand which
the all-conquerors (in the rear of the
fight) achieve by urging conscripts "into
the cannon's mouth." Unfortunately,
however, the printers have mislaid their
reputation. They front the world obli-
vious of ancestry, ignorant of the past of
their occupation, and careless of its
future, and all for lack of a little study.

But we must not forget the bequest.

Now, let us suppose that one Robert
Estienne, printer, of Paris and Geneva,
illustrious and wealthy, who died in 1559,
had left a million francs to be divided
among all the printers of America who
in the year 1918 had never heard of the
said Robert Estienne; and, further, had
directed said bequest to be held in pro-
found secrecy until "released" on a
stated date to the Associated Press.
There would, of course, be a great mul-
titude of printers eligible to a share in
such a bequest, and we can imagine them
(oblivious to the fact that the
individual share of each would be about
\$2.23) rushing to the libraries and ency-
clopedias for information about the
eccentric printer. Associations of Heirs
(duly proved to be sufficiently ignorant)
would be formed, with lawyers and press
agents, and the news columns and Sunday
papers would be full of the fame of Robert
Estienne. After awhile it would dawn
upon the heirs that for \$2.23 a head the
said Robert Estienne, two hundred and
sixty years after his demise, had made
himself famous among American printers.
There would be those shallow-pated
enough to think themselves "sold," but
some of the wiser ones would agree that
their visits to the libraries and their study
of the encyclopedias had broadened their
horizon as printers and deepened their
pride in a profession which had been
honored by so great a man as Robert
Estienne. That, we suppose, would have
been the purpose of such a bequest, and
doubtless those who might have accepted
it would have been more than satisfied.
Best of all, the American public would
have learned that there was something
more behind printing than a job-press
and a few card fonts of types.

A splendid company of printers have
bequeathed their works and inspiration
to every man and boy in the printing
occupation; and, doubtless, if the bequest
could be accepted via the gullet all of us
would be happier and wiser; but, alas,
the acceptance requires some ratiocina-
tive effort.

Collectanea believes that no royal
dynasty that ever reigned by the grace

of fools, nor any strain of "noble" blood, nor any "barons" of land, water, coal, iron, lumber or oil who ever achieved their titles by assuming the office of super-middlemen between the Creator and the Ultimate Consumers, can be produced now or on history's page which has excelled in services to mankind the Printer Dynasty of the Estiennes of France. We, therefore, call upon all loyal and true printers to honor these noble men and to spread abroad the story of their interesting achievements.

We are not going to attempt the history of the Estiennes. It is too crowded with incident to be unfolded here. Those who read French will find the story of the Estiennes in "Annales de l'Imprimerie des Estiennes," by A. G. Renouard (Paris, 1838), himself a great and scholarly printer. Next best to Renouard, as a history of the Estiennes is "A View of the Early Parisian Greek Press," by W. P. Greswell (Oxford, 1833), two volumes, a work much more interesting than its title might lead one to expect. It should be in every public library, or it may be bought through any efficient dealer in out-of-print books for a moderate sum.

The Latin form of Estienne is Stephanus, the English, Stephens. The first printer in the family was born in Paris in 1470. The last member of the family to carry on the occupation of master printer was printing in 1657. Here was a span of more than a century and a half of successful printing activities of a high order. In 1881 William Blades visited the great printing establishment of the Didots in Paris. There he was introduced to a descendant of Robert Estienne who was engaged in learning the printing business. Many descendants survive in France, where the family is held in high esteem.

* * * *

What of the Future of Printing?

THE average general in any army is properly accorded a high degree of deference. We honor his rank, though he usually is a commonplace mortal, achieving his stars by the easy method prescribed by our system of seniority. He shines in the reflected and earned glory of a few great generals — of Washington, Grant, Lee, Sherman and others — who have glorified the profession of arms. The deference given to a general's profession is his chief asset; often it is his sole asset. He is impelled by tradition, and by the status which public opinion accords to his rank, to carry himself as becomes an officer and a gentleman. His worst offence would be to do a thing which would tend to degrade his profession in public estimation. There is, however, no element of greatness or



Robert Estienne, born 1503, died 1559, of French Printers the most Illustrious. Among other things, he it was who separated the Scriptures into verses.

acuteness of intellect in the whole body of our generals that exceeds similar qualities in a group of printers. If any of the group of printers had chosen the profession of arms they would have readily learned the duties of a general or an admiral, and also that habit of command which is easy enough in an occupation in which it often happens that superior brains must bend the knee to superior rank.

Public deference is a great asset. Let us suppose a hundred generals assembling in a city in a professional reunion or conference, and a similar number of master printers assembling in the same city at the same time for a like purpose. The constituted authorities of that city would voluntarily take official cognizance of the military group, the clubs and residences would open hospitably to receive them, and the newspapers would strive to excel each other in recording the honors of every sort offered to the generals. *Collectanea* needs not to state how the printers would be received. If the mayor attended their meeting it would be upon solicitation, and he would vanish after a few perfunctory sentences. If a printer achieves any distinction in civic or social or professional life he owes it entirely to his own effort. His profession, far from being an aid, is detrimental to his advance. It is not so with lawyers, architects, bankers, preachers, authors or doctors. All these professions are deferred to, and the least intelligent in these several professions are greatly benefited by the high status of their occupation.

If we consider the arena of trade, what status have the printers as compared with the status of a conference of coal, oil, steel or lumber producers? The census says ours is the sixth industry in volume of product, and a distinguished

printer has almost convinced us that it is the third. It is quite immaterial. The real question is, how do the printers rank in influence? The answer is shameful, concerning, as it does, men whose occupation is as illustrious as any of the professions and more vital to civilization and commerce. The printing occupation needs character more than bookkeeping. The printer needs education in his occupation more than he needs cost-finding systems. The printer to be successful needs a higher degree of education and intelligence than is needed in any other trade, and failure to understand this lies at the root of all that is unsatisfactory in the industry. Many of us came into the craft with intellectual equipments which were barely sufficient for carpenters, plumbers, electricians, blacksmiths, etc., though ours is an occupation dealing with educational factors rather than with lumber and iron.

Too many wage-earning printers are unread, unaspiring and uncouth. For this *Collectanea* blames alleged master printers, who have been inconceivably careless about the quality of boys they have introduced into their plants. We say "inconceivably," but every error is conceivable when ignorance has power to hire and "fire." *Collectanea* happens to be in close touch with between three hundred and four hundred printer's apprentices in New York city. Scarcely one-third of these young fellows are fitted to do credit to the printing craft. Many of them will always be a handicap to the employers. As a body, these young fellows convict the employing printers of New York city of treason to the best interests of the printing industry. Doubtless, the same neglect characterizes the printers of other American cities. Yet, how simple the remedy! Start this day, master printer, and do your duty! Hire your apprentices yourself. Examine them carefully, and accept none except those who by reason of character, a fair degree of literary ability, and a good basic knowledge of the three R's, are fitted for an occupation which is more intellectual than mechanical. This is the Reform most needed, and the Reform most easy to put into instant effect. Hiring an apprentice is a more important function than hiring a journeyman. See to it that the apprentice you hire will be one who may help to elevate the printers in public estimation. See to it that the apprentice you add to the workmen of your industry will be of a character you will trust and be ready to associate with when he becomes a master printer and a competitor. If you have boys in your plant who lack the essential qualifications, find other jobs for them in trades in which education and a studious disposition are not essential to success.

MODERN TRADE-MARK PRACTICE FROM THE STANDPOINT OF THE PRINTER.

BY WALDON FAWCETT.



On such a pass are things coming in the printing art that a knowledge of trade-mark ethics and trade-mark practice is, for the practical printer, not merely an advantage but a necessity. The why of it is found in what we may characterize as the modern mania for trade-marking. The entire American business community seems to have suddenly awakened to a deepened realization of the advantage of identifying the origin of its manufactured products by means of trade-marks. To be sure, this appreciation of the value of the trade-mark has been, in a measure, of steady growth—especially since the year 1905, when our present Federal trade-mark statute was enacted—but the past few years have witnessed an especial enthusiasm for the adoption of what have been nicknamed “commercial autographs.”

The printer's concern is not, however, merely that he has himself probably been caught in the swirl of this trade-marking rush. Your progressive printer ought to have his own distinctive trade-mark, most assuredly, for he has a product quite as essential of identification as that of the baker or the candlestick maker. Moreover, it is likely to resolve itself into a case of practicing what he preaches, this matter of ye printer's mark on printery products, for how can the disciple of the art preservative impress the every-day business man with the wisdom or necessity of this particular use of printers' ink unless he himself subscribes to the theory of the trade-mark? Furthermore, the printer who would live up to the traditions of his art owes it to himself to flaunt a unique insignia of his industry, for was it not those pioneer printers who in the Old World centuries ago originated the idea of the trade-mark in what approximates its present form?

To get back to our text, however, be it reiterated that it is not the printer's solicitude with respect to his own trade-mark that places upon him the responsibility for more than a surface knowledge of trade-marks and trade-marking. Rather is it the lately developed ideals of a printer's “service” to his customers. Pretty nearly everybody who is not already provided with a trade-mark these days wants one. Many a buyer of printed matter no sooner is possessed of one trade-mark than he conceives an ambition to acquire others. Countless merchants who, prior to a few years ago, never gave a thought to trade-mark ownership now control whole “strings” of trade-marks. Private branding, so called, is in its heyday, and private branding means that the most modest storekeeper in city or country may boast his own trade-marks, even though he manufactures nary a one of the products that fly his colors.

In this stampede for trade-marks, the commercial printer must in numerous instances assume the rôle of counselor and more likely than not he will ultimately be called upon to also serve in the capacity of word-coiner or designing artist. There are trade-mark specialists in the United States who will assist the business man to pick a trade-mark as well as advise him how to protect it against counterfeiters after he has chosen, but the fees of these experts are high and they are located in only a few of our large cities, the profession being a new one. Under the circumstances, therefore, it is logical for the merchant or manufacturer in quest of a trade-mark to put it up to the man who is to print trade-marks and labels to devise such marks. Or even if the business man has his own ideas as to a trade-mark he is likely to demand the printer's opinion, not only on the feasibility of mechanical reproduction but also as to its eligibility for registration at Washington.

Here, indeed, is the rub for the printer to whose interest it is to guide his patrons in the straight and narrow path in

their trade-mark adventuring. Any person with the slightest ingenuity can devise a trade-mark or a trade name, but to evolve a trade-mark that will receive the sanction of the United States Government is quite another matter. And why, it may be asked, is it desirable to select a mark that will win Uncle Sam's “O.K.” since there is nothing compulsory about seeking such approval? Simply, be it answered, that without this precaution the trade-mark owner or user is in much the same position as the man who buys a home without ascertaining whether or not he has a clear title.

Any printer may produce, in his own behalf or for any client, any trade-mark that strikes his fancy, and if his luck is with him to the extent that he hits on a word or design that has not already been adopted by somebody else, a certain equity will in time accrue to this mark. However, if any imitator at any subsequent date ventures to imitate that mark, the originator must find such protection as he can in the common law, making plea that his rival is guilty of unfair competition, and perhaps having his own troubles to prove to the satisfaction of the courts that he really adopted and used the disputed mark in trade at a date earlier than did the rival claimant.

The printer who, out of his wisdom, has been at pains to evolve for himself or his principal a means of identification that will pass Government inspection hasn't necessarily obtained a trouble-proof mark, but he has at least dodged some of the pitfalls that yawn before the other fellow. In the first place, a new trade-mark will not be accepted for registration at the United States Patent Office if it conflicts with or infringes any other mark already registered for the same class of goods. For another thing, the mere act of registration is equivalent to “staking a claim,” and if the owner of a registered trade-mark finds it necessary to go into court to prosecute poachers upon his preserves his certificate of registration will probably constitute the most convincing exhibit he can offer as evidence of his ownership.

In return for the boon of Federal registration Uncle Sam exacts of the trade-marker compliance with certain hard and fast rules, and it is here that the plot thickens with respect to the responsibilities of the printer with whom it is a matter of pride to put out only trade-marks that will pass muster at Washington. With literal truth it may be confessed that the subject has intricate slants and angles that would never be suspected by the printer in his first approach to what appears a simple proposition. To be sure, any printer may obtain from Washington, free for the asking, a book of rules and regulations that will warn him of the main prohibitions in trade-mark practice—that a trade-mark may not be, for instance, a descriptive word, a geographical name, the name of a firm or individual unless distinctively displayed, or the picture of a living celebrity unless that celebrity has given his written consent. However, the fine points that are involved have been adduced only as a result of a long series of court opinions and decisions of the tribunals at the United States Patent Office, and the printer who, recognizing that trade-marking has come to stay, goes to the bottom of the subject will be repaid in the efficiency of the service he will be enabled to render novices in the use of printed trade-marks.

Before taking a peep at the technical side of the subject I venture to admonish printers that their responsibilities in this quarter are not confined, either, to the picking of a trade-mark that is printable and registerable. The law lays it down that every trade-mark must be affixed to the goods, and that means trouble for you, Mr. Printer, unless you watch your step. It is no use to provide a gummed label to be attached to rope and it is a waste of time to provide artistic prints for use on agricultural implements unless it be arranged that these will be varnished over so that they will stand long exposure to the weather.

The regulations on the subject show reasonable latitude in the interpretation of the requirement that a trade-mark shall be affixed to the goods it identifies. For example, it is held allowable that where a trade-mark can not be placed directly upon the article of commerce it may be placed on the wrapper or container in which the article is enclosed. However, it will not be amiss if the printer has, at his finger tips, knowledge of just what is allowable under such circumstances; and he must always bear in mind that it is important from an advertising sense, as well as for compliance with trade-mark regulations, that a mark shall "stay put" until the marked article is finally delivered into the hands of the ultimate consumer. Indeed, it is suspected that constructive business opportunities of great promise are today open to the printer who will specialize in the production of trade-marks that can be counted upon to live as long as the goods on which they are used. Many the imprecations that have been hurled upon trade-marks in tag form, and yet there is ample proof that the printed tag "that won't come off" is a reality.

Nothing is calculated to prove better insurance against trouble in trade-mark printing than keen appreciation on the part of the printer that it is essential that a commercial autograph shall be a trade-mark first and an advertisement afterward. There is not the slightest objection to the use of trade-marks for advertising purposes. Indeed, that is a prime motive with many adopters of trade-marks. But it will not do for the printer to commit the error of putting the cart before the horse. Trade-marks rights are acquired not by adoption nor yet by application for registration of the mark, but by use of the mark on the goods in interstate commerce. Therefore, the printer, bent on a policy of safety first, will warn his customer not to circulate advertising matter exploiting a trade-mark until he has made that mark current in interstate commerce. Incidentally, it may be remarked that the courts have held that the use of trade-marks on samples is legal just as they have reached the conclusion that there is no objection to the use of two or more different trade-marks on the same article of merchandise.

The drawing at Washington of a sharp line between trade-mark use and advertising use has been the cause of one of the sorest perplexities that has bothered printers who have been called upon to execute trade-marks — namely, why a trade-mark used on a firm's stationery is not thereby established in good standing in the national trade-mark family. The difficulty has been that where objection has been raised, the given trade-mark has been used only on stationery. If you are pasting a printed trade-mark on bottles of pickles and choose to reproduce that same design on your business-cards, letter-heads and envelopes, no person will say you nay, but you can not send forth the bottled pickles unmarked and accompany each shipment with a letter on stationery duly embellished and claim that the insignia on the correspondence constitutes a trade-mark for your pickles. A trade-mark must be something more than a mere advertisement and it must be closely identified with the goods.

This is why some printers have had their own troubles in gaining acceptance at Washington for marks of their own. They have contented themselves with merely displaying the chosen mark on their business stationery instead of being at some pains to affix the mark to articles such as note pads, blotters, etc., that would unquestionably rank as articles of commerce and that would give the printer the needed credential to display later his mark on his stationery if he so desires. Furthermore, it is not wise for a printer to make a single commercial use of his mark merely in order to make the mark eligible for registration and then forget all about this responsibility. Continuous bona-fide use is a desirable safeguard.

Lest a wrong impression be created, I wish to emphasize that whereas mere use on stationery or on printed advertise-

ments does not constitute a trade-mark use within the meaning of the law, it must not be supposed that trade-marks may not be registered for books, pamphlets, periodicals and other products of the printing art. At first glance it may appear to be a distinction without a difference, but if you will look closely from the same angle that the trade-mark experts view the situation you will realize that a booklet is an article of commerce in a sense that a sheet of stationery or a business-card is not. At any rate we have the situation where there are taken into the trade-mark fold without demur all manner of publications, whether issued individually or in series. The names of most of our prominent newspapers and periodicals are registered as trade-marks; likewise the titles of newspaper features and "comic strips" such as "Mutt and Jeff"; and in a memorable case that was appealed a few years ago the Curtis Publishing Company, publisher of the *Saturday Evening Post*, was granted the privilege of trade-marking a "house-organ" although this is not sold for cash as an article of commerce is supposed to be.

Insistence that trade-marks in order to merit registration must be used in commerce by traders has been responsible for barriers that, to the sorrow of printers, have limited the use of registered trade-marks in several different directions. Most disappointing of the restrictions imposed was that which nipped in the bud the scheme whereby all the manufacturers in a given city would use on their products a "Made in ——" mark duly authorized by the board of trade or chamber of commerce or other commercial organization of the city in question. It was a fine scheme and it promised much business for the local printers in every city where it was proposed. However, in a test case brought by the chamber of commerce of Brockton, Massachusetts, the United States Commissioner of Patents decided that such "community" or "collective" trade-marks can not be registered because the organizations that license such marks to their members or local business houses are not actually engaged in commerce and do not produce or own the goods that are to bear the mark. The organizations of fruit growers, etc., that have succeeded in registering collective marks will be found, in each instance, to actually control the pooled products contributed by their members, and to conduct the barter and trade in the goods that carry the common brand.

Coming down to the physical aspect of the trade-mark as a printer's product, we are forced to the conclusion that a lot of lost motion is induced by the fact that many a busy printer when on such a quest does not keep constantly in mind the essential differences between a label and a trade-mark — that is, a label that can be copyrighted and a trade-mark that can be registered. The copyrightable label can not be comprehensively discussed short of an article on that topic alone, but in a general way it may be said that a label must be descriptive of the goods whereas a trade-mark dare not be thus descriptive, and almost anything will pass for artistic qualifications in a label whereas it has been decreed that a trade-mark must be something more than a combination of ordinary typographical forms. Some of the printers who have been most successful in originating trade-marks, or most helpful with their advice when sitting in at councils over trade-mark selection, have manifested a strong prejudice against any trade-mark that is dependent upon color arrangement, claiming that the time is sure to come when it will be desirable to reproduce the mark in a quarter where color can not be used. Similarly, the broader the vision of the printer the greater his insistence upon the choice of a mark capable of reproduction by all engraving processes and the different offset and lithographic methods. It is the trade-mark that allows the greatest versatility in reproduction that in this age is likely to pay the biggest dividends to the printer who designed it or brought about its adoption.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Film Negatives on a Flat.

To assemble film negatives on a "flat," as the plate glass support is called in processwork, J. I. Crabtree, of the Eastman Kodak Research Laboratory, suggests that the celluloid side of the film can be attached to the plate glass support by what is sold as "Major's Cement," which is made by dissolving gelatin in glacial acetic acid. By warming the acid slightly it will take up an equal weight of gelatin. If the solution is too thick it should be thinned with acetic acid. A little of this cement is attached to the corners of the film, and when it is tacky the film is pressed into position on the glass. This idea will be of service to rotary photogravure workers for from the assembled flat of film negatives they can print the positive required for their work.

Photographing Cut Glass Ware.

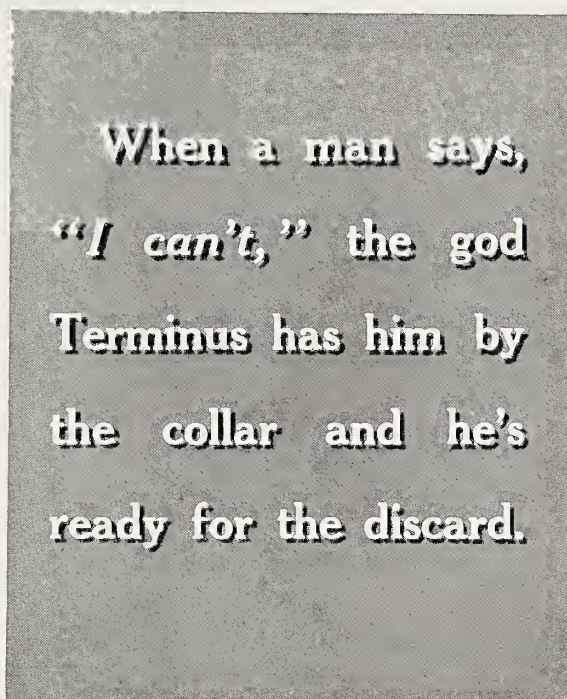
Many have been the suggestions given in this department for photographing polished objects like silver and cut glass by dulling the reflecting surfaces with putty or spraying them with an air-brush. Shutting off direct light with muslin was the best recommendation. A writer in the *Professional Photographer* gives this advice regarding photographing cut glass: Get a wooden box; take off the lid and knock out the bottom, then line the inside with black velvet or any smooth black or red material. Stand this box on the side away from a white background and place the cut glass object inside the box. Some of the facets will reflect the dark material, others will reflect the white light, with the result that the cuttings will show up clear and sharp and the glass will really look transparent; while if it is sprayed with an air-brush as is customary it will get the appearance of dull chinaware unless an artist in retouching the photograph puts some sparkle in it.

White Letters With Black Shadow on Gray Ground.

"Engraver," Montreal, writes: "*The Photoengravers' Bulletin* for May has on page 16 an estimating exercise in which a proof on white paper of some full-face type is given to be reproduced as casting a shadow on a gray ground. The copy reads: 'When a man says, "I can't," the god Terminus has him by the collar and he's ready for the discard.' None of us in this shop knows how that engraving was done and we don't want to go in the discard, so please explain to constant readers here as to how it is worked."

Answer.—A negative of the type, photographed to the proper size, is made as usual. A wet-plate positive is then made by putting the sensitized wet plate behind the negative in the plate-holder with just enough cardboard separation to keep the two films from touching. After exposure in the camera to a sheet of white paper, or a flash exposure to electric light, the positive is developed and bleached with either bichlorid of mercury or sulphate of copper and then washed well. The positive containing the white letters is then backed

up with a piece of gray board, fastened to the copy-board and illuminated with only one electric light, which should be drawn back the proper distance and fixed above and to the left of the positive so the letters cast the shadow required on the gray



background. This may require, if the glass on which the positive is made is too thin, an increase of separation between the positive and the gray background. The editor of *The Photoengravers' Bulletin* has been kind enough to lend the half-tone, which illustrates some of the splendid educational work that journal is doing for our trade.

Brief Replies to a Few Queries.

"Architect," Columbus: A blue-print of a line-drawing may be changed to a black-print, so as to photograph on a wet collodion plate, by first bleaching out the blue-print in a weak solution of potash and then developing it with tannin — say one ounce of tannin to 25 ounces of water. Wash well and dry.

R. J. C., Springfield, Massachusetts: We are not now dependent on imported carbon tissue for rotary photogravure work as an excellent tissue is being made in this country.

G. Jansen, Brooklyn: Ammonium bichromate is about twice as soluble in water as potassium bichromate. The writer has used the latter salt as strong as one ounce of bichromate to ten ounces of water.

"Old Timer," Philadelphia: Better buy your collodion ready made hereafter and take no chances of getting into trouble with the Government. The possession of pyroxylin without a license is against the law.

"Artist," New York: Blue-prints can be bleached in any alkali—soda, potash, saleratus. Oxalate of potash bleaches quickest, though the fact that it is such a virulent poison makes it dangerous to handle. When used, the greatest care should be exercised in handling it.

Patriotism in the Photoengraving Trade.

An historical fact that should go on record here is the notable patriotism shown by employers and employees in the photoengraving industry. In every city one finds plants crippled by the loss of skilled artizans who have enlisted, and if the boss didn't enlist he is giving of his time and money without stint to every drive that comes along. *The American*

without breaks and sharp without fuzziness; in this case the printing is done from engraved intaglio plates. The tools for this work consist of a steel comb with five teeth to "comb" in the staff in one stroke across the plate, and a set of punches corresponding to the musical characters for stamping in the plate, the latter being a special metal a trifle harder than pewter. These tools are made to order for the few music engravers that are left and who get shamefully low prices for their work. One dollar a page is considered high for engraving a page of complicated music and supplying the metal. Most music is engraved in this way on metal plates, from which lithographic transfers are pulled, to be printed either from zinc direct or by the offset method.

Practical Pointers on Color-Plates.

Milton A. McKee, inventor of the "self-printing color-plate," is a recognized authority on color-printing. Before



Apprentices Left to the New York Photoengravers' Union After Fifty-Eight of Their Number Have Enlisted in the War.

Photoengraver supplies us with an illustration of the apprentices of the New York Photoengravers' Union No. 1 rallied to help the third Liberty loan. The picture was photographed as they were grouped on the steps of the city hall after having subscribed \$8,000 to the loan. At the time the picture was made this local had 158 of its members in the government service, as shown by the stars on their service flag. Fifty-eight of the stars represented the apprentices who had enlisted. This same publication prints reports from other cities telling of the photoengravers who are either cited for bravery, promoted in rank or wounded in action, which shows that our industry is making an honorable record for itself that will bring it added respect when its members return to their homes to take up their duties in civilian life again.

Engraving Music-Plates.

T. B. C., Portland, Oregon, asks: "Have you in your catalogue of books for the printing-trades one on music printing? I desire to get information on the method used. Can you give me the address of some concern making outfits for music engraving?"

Answer.—There are several methods of printing music, but there is no book on the subject. When one examines a page of printed music and finds that the lines of the staff are broken at regular intervals, then the music has been set from type. If the lines in the staff are continuous but thick and mussy looking, then it is printed lithographically. In high-priced sheet music, where the edition is small, the lines may be

the New York Club of Printing House Craftsmen he said that the color-plates that gave the printer little trouble were those made from negatives in which the color separation was correct. When the error in color separation had to be corrected by much burnishing and re-etching, the pressman suffered, though the most trouble was brought about when the advertiser wanted the printed result to deviate from the original color-drawing. He insisted strongly on colorwork being proved by the engraver on the stock to be used in the edition so that no one would be disappointed by the result. Too often color proofs are made on the whitest of enamel stocks while the edition is to be printed on stock either quite blue or yellow in tone. He also called attention to the fact that colorwork is drawn, engraved, proved and passed upon by the critic in strong daylight, or the nearest approach to it, while the public sees the printed result by artificial light which is overwhelmingly yellow, thus destroying the effect of the yellow in the print. He suggested the addition of more yellow in the printing-plates in order to prevent our colorwork looking so "beefy" by incandescent light. He also stated that each branch of the printing industry should know more of the technical difficulties of the allied branches—just the thought which actuated the publisher of *THE INLAND PRINTER* a quarter century ago when he established all these departments in one journal, so that the men in one department of the allied printing-trades would know something of the work in the other branches and make for the betterment of the whole trade. The more the printer knows about engraving the better, and vice versa.

Etching-Baths for Rotary Photogravure.

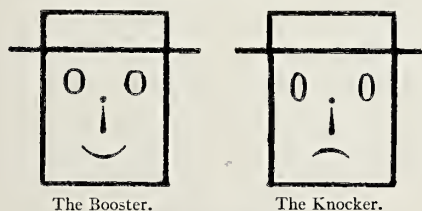
"Experimenter," New York, writes: "Is there any book that will give me the right information about getting up the etching-baths for gravure rolls? What I want to know is how the regular etchers make up their baths and how they keep them in order."

Answer.—Some few years ago *Process Work* gave the experiences of etchers in photogravure, which were about as follows: Fourteen pounds of lump iron perchlorid and one pound of ferric hydrate were placed in a glazed stoneware jar, covered with hot water and stirred until a saturated solution was had. From this saturated stock solution weaker solutions were obtained and kept in separate and carefully labeled glass bottles. These different solutions should test with a Beaumé hydrometer 43, 40, 38, 36 and 33 degrees respectively, the saturated solution testing about 45 degrees. The weaker the solution of iron the more readily does it penetrate the carbon resist, so that the weakest solutions should not be used until sufficient depth is obtained in the darks and the middle tones with the stronger solutions. The ferric hydrate is the precipitate formed by pouring ammonia into a perchlorid of iron solution. Etchers never use iron perchlorid without the addition of the ferric hydrate. To keep the baths in proper working order they are frequently filtered, kept up to proper strength and used only at the right temperature.

The Vandyke Process.

"Officer," Engineers, Washington, D. C., asks: "What is this Vandyke process mentioned as being used by English engineers in reproducing maps? Have we a similar method?"

Answer.—This is another idea of the late Rev. Hannibal Goodwin's, which, like the celluloid photographic film, was appropriated by others without credit to Mr. Goodwin. In 1881 Mr. Goodwin induced the writer to put into practical use for him in New York a method of engraving in which he worked from a positive instead of a negative. The company was called the Hagotype Company, from the first two letters ("Ha" and "Go") in the clergyman's given name and surname. The process consisted of coating a sheet of zinc with bichromated albumen or glue, printing from a positive which gave a negative image on the zinc after development in water containing a trace of chlorid of iron. This was then rolled up with a strong lithographic ink, and the plate was placed in a tray containing water slightly acidified with hydrochloric acid. The weak acid penetrated the ink and dissolved the hardened albumen or glue so that it came away with a gentle rubbing with a tuft of wet cotton-wool. The plate was then powdered with a resin and etched in relief as usual. The idea failed because there was no advantage of working from a positive instead of a negative as is commonly done. As war maps can be drawn readily on transparent tracing-paper laid over a rough pencil sketch, thus making a positive, this idea of Mr. Goodwin's has found a use, but where it got the name Vandyke is not known. A record of Mr. Goodwin's invention will be found among the patents of 1881 or 1882.



Some Types.

A column writer on the Austin (Tex.) *Statesman*, who reached the editorial office by way of the ad-alley, linotype machine and a union card—which is still kept up—has drawn upon his past experience for this illustration, which accompanied one of his editorials.

EMPLOYER'S DUTY IN THE RECONSTRUCTION OF THE CRIPPLED SOLDIER.

BY DOUGLAS C. MCMURTRIE,

Director Red Cross Institute for Crippled and Disabled Men, New York City.



WE must count on the return from the front of thousands of crippled soldiers. We must plan to give them on their return the best possible chance for the future. Dependence can not be placed on monetary compensation in the form of a pension, for in the past the pension system has proved a distinct failure in so far as constructive ends are involved.

The pension has never been enough to support in decency the average disabled soldier, but it has been just large enough to act as an incentive to idleness and semidependence on relatives or friends. The only compensation of real value for physical disability is rehabilitation for self-support. Make a man again capable of earning his own living and the chief burden of his handicap drops away. Occupation is, further, the only means of making him happy and contented.

Soon after the outbreak of hostilities the European countries began the establishment of vocational training-schools for the rehabilitation of disabled soldiers. They had both the humanitarian aim of restoring crippled men to the greatest possible degree and the economic aim of sparing the community the burden of unproductivity on the part of thousands of its best citizens. The movement had its inception with Mayor Edouard Herriot of the city of Lyons, France, who found it difficult to reconcile the desperate need for labor in the factories and munition works with the fact that men who had lost an arm or a leg but were otherwise strong and well were idling their time in the public squares. He therefore induced the municipal council to open an industrial school for war cripples which has proved the example and inspiration for hundreds of similar schools since founded throughout France, Italy, Germany, Great Britain and Canada.

The disability of some crippled soldiers is no bar to a return to their former trade, but the injuries of many disqualify them from pursuing again their past occupations. The schools of training prepare these men for some kind of work in which their physical handicap will not materially interfere with their production.

The education of the adult is made up largely of his working experience. The groundwork of training in his past occupation must under no circumstances be abandoned. The new trade must be related to the former one, or be, perhaps, an extension or specialization of it. For example, a man who had done manual work in the building trades may by instruction in architectural drafting and the interpretation of plans be fitted for a foreman's job, in which the lack of an arm would not prove a serious handicap. A trainman who had lost a leg might wisely be prepared as a telegrapher, so that he could go back to railroad work, with the practice of which he is already familiar.

Whatever training is given must be thorough, for an adult can not be sent out to employment on the same basis as a boy apprentice. He must be adequately prepared for the work he is to undertake.

The one-armed soldier is equipped with working appliances which have supplanted the old familiar artificial limb. The new appliances are designed with a practical aim only in view; they vary according to the trade in which the individual is to engage. For example, the appliance for a machinist would be quite different from that with which a wood-turner would be provided. Some appliances have attached to the stump a chuck in which various tools or hooks can interchangeably be held. The wearer uses these devices only while at work; for evenings and

holidays he is provided with a "dress arm" which is made in imitation of the lost natural member.

An important factor in the success of re-educational work is an early start, so that the disabled man shall have no chance to go out unemployed into the community. In even a short period of exposure to the sentimental sympathy of family and friends, his "will to work" is so broken down that it becomes difficult again to restore him to a stand of independence and ambition. For this reason, therefore, the plan for his future is made at as early a date as his physical condition admits, and training is actually under way before the patient is out of the hospital.

In the readjustment of the crippled soldier to civilian life, his placement in employment is a matter of the greatest moment. In this field the employer has a definite responsibility.

But the employer's duty is not entirely obvious. It is, on the contrary, almost diametrically opposite to what one might superficially infer it to be. The duty is not to "take care of," from patriotic motives, a given number of disabled men, finding for them any odd jobs which are available, and putting the ex-soldiers in them without much regard to whether they can earn the wages paid or not.

Yet this method is all too common. A local committee of employers will deliberate about as follows: "Here are a dozen crippled soldiers for whom we must find jobs. Jones, you have a large factory; you should be able to take care of six of them. Brown, can you not find places for four of them in your warehouse? And Smith, you ought to place at least a couple in your store."

Such a procedure can not have other than pernicious results. In the first years of war the spirit of patriotism runs high, but experience has shown that men placed on this basis alone find themselves out of a job after the war has been over several years, or, in fact, after it has been in progress for a considerable period of time.

A second weakness in this method is that a man who is patronized by giving him a charity job comes to expect as a right such semigratuitous support. Such a situation breaks down rather than builds up character, and makes the man progressively a weaker rather than a stronger member of the community. We must not do our returned men such injury.

The third difficulty is that such a system does not take into account the man's future. Casual placement means employment either in a makeshift job as watchman or elevator operator such as we should certainly not offer our disabled men except as a last resort — or in a job beyond the man, one in which, on the cold-blooded considerations of product and wages, he can not hold his own. Jobs of the first type have for the worker a future of monotony and discouragement. Jobs of the second type are frequently disastrous, for in them a man, instead of becoming steadily more competent and building up confidence in himself, stands still as regards improvement and loses confidence every day. When he is dropped or goes to some other employment the job will have had for him no permanent benefit.

Twelve men sent to twelve jobs may all be seriously misplaced, while the same twelve placed with thought and wisdom and differently assigned to the same twelve jobs may be ideally located. If normal workers require expert and careful placement, crippled candidates for employment require it even more.

The positive aspect of the employer's duty is to find for the disabled man a constructive job which he can hold on the basis of competency alone. In such a job he can be self-respecting, be happy, and look forward to a future. This is the definite patriotic duty. It is not so easy of execution as telling a superintendent to take care of four men, but there is infinitely more satisfaction to the employer in the results, and infinitely greater advantage to the employee. And it is entirely practical, even in dealing with seriously disabled men.

A cripple is only debarred by his disability from performing certain operations. In the operations which he can perform, the disabled man will be just as efficient as his non-handicapped colleague, or more so. In the multiplicity of modern industrial processes it is entirely possible to find jobs not requiring the operations from which any given type of cripples is debarred. For such jobs as they can fill the cripples should be given preference.

Thousands of cripples are now holding important jobs in the industrial world. But they are men of exceptional character and initiative and have, in general, made their way in spite of employers rather than because of them. Too many employers are ready to give the cripple alms, but are not willing to expend the thought necessary to place him in a suitable job. This attitude has helped to make many cripples dependent. With our new responsibilities to the men disabled in fighting for us, the point of view must certainly be changed. What some cripples have done, other cripples can do — if only given an even chance.

The industrial cripple should be considered as well as the military cripple, for in these days of national demand for the greatest possible output there should not be left idle any men who can be made into productive workers.

With thoughtful placement effort, many men can be employed directly on the basis of their past experience. With the disabled soldiers who profit by the training facilities the Government will provide, the task should be even easier.

This, then, constitutes the charge of patriotic duty upon the employer:

To study the jobs under his jurisdiction to determine what ones might be satisfactorily held by cripples. To give the cripples preference for these jobs. To consider thoughtfully the applications of disabled men for employment, bearing in mind the importance of utilizing to as great an extent as possible labor which would otherwise be unproductive. To do the returned soldier the honor of offering him real employment, with opportunity for advancement, rather than proffering him the ignominy of a charity job.

If the employer will do this, it will be a great factor in making the complete elimination of the dependent cripple a real and inspiring possibility.

THE COUNTRY NEWSPAPER.

The mission of the country weekly newspaper is many fold. There are country papers good, bad and indifferent. It is generally considered, however, that each one represents its town and community; but it is doubtful if this is always so. The *Record* believes that most towns take a pride in their newspapers, as well as in other public enterprises.

The country newspaper that confines its news to personal items only is not giving its supporters all they are entitled to, and is but partly performing its mission.

First of all, it should be alert to foster any movement that will be a benefit to the town and community at large, and to merit the patronage of the citizens it must work hand in hand with the leaders in all improvements, whether they be in the town or the surrounding territory.

The interests of the publisher must be identical with those of every one of the readers of his newspaper.

The village newspaper should be one of the institutions of the community, as is the church or the school; and command the respect of the citizens as the doctor, the minister, or the leading business man should.

We may all fall short, but every country publisher should strive to make his paper come up at least to the demands of his constituency.— *Tri-County Record, Rushford, Minn.*



PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Cleaning Numbering-Machines.

An Illinois concern writes: "We are desirous of learning of some method for cleaning the dirt out of our numbering-machines and thought you could give us some information on the matter. We would appreciate very much any information you could give us along this line."

Answer.—To clean typographic numbering-machines, first place them in a pan of coal-oil over night. After removing them and allowing the dirty oil to drain off, place the parts in a pan of gasoline and agitate them in order to wash out the coal-oil, as well as any dirt, ink or paper lint which remains. Allow the parts to dry and then oil them. Such treatment will put the parts in good working order.

Half-Tone Plates Not Printed Clearly.

A North Carolina publisher of a community journal who is not a printer writes: "I am enclosing a copy of our monthly publication and request that you inform me what kind of cut to use so that the prints will be clear. The printer in our town told me to order a half-tone, but my prints are always blurred or spotted as shown on the enclosed."

Answer.—The publication can be greatly improved by your printer by the exercise of more care in printing. The paper, type and half-tone plates are all that can be desired. The printer probably needs new rollers for his press, and also clean ink. The ink that should be used for this paper need not cost more than one dollar a pound. If ordinary care is used in the make-ready, the half-tone should print much cleaner than appears in the copy we are examining. If you insist on a cleanly printed sheet, we believe your printer will furnish it as no particular skill is required. If your printer does not feel equal to the task, advise him to write us, giving particulars regarding his manner of handling the job, and we will offer suggestions toward its betterment.

More About Presses Wearing Type and Plates.

C. W. Husband, San Francisco, California, writes: "In the Pressroom department of your April issue you ask for suggestions on the subject, 'Wearing of Type and Plates Causing Trouble.' While the pressman writes that his cylinder is tight on the bearers, I think he is mistaken. If his bearers micrometer .918 snug they are too high. I think he will find they measure .917 snug, which height gives best results. The fact mentioned—that the form does not wear on heavy impressions, but wears on light impressions—to my mind proves that cylinder and bed are not traveling together. There are several ways to determine whether the cylinder is down on the bearers, but I think there is only one way to pull down cylinder and that way is seldom used by pressmen. It is as follows: Remove the bed bearers; loosen jack-screw under cylinder boxes; have cylinder in position to print; move press ahead until the center of cylinder printing surface is in center of bed; clean bearers and bed; place bearers under cylinder bearers, but do not screw them down. Now lower the cylinder until it requires force to work the bed bearer back and forth between cylinder and bed.

The sense of feeling must tell one when the cylinder is down to the same point on both sides. Next remove the bearer and pull the cylinder down still more. That, I consider, is the most important part of the operation. On pony presses, pull the cylinder down a half hole; on medium sized presses, a full hole, and on large presses, one and a half holes. This is done because when a heavy form is placed on the press the cylinder rods will stretch, and, should you fail to pull the cylinder down this extra amount, the bearer will not touch the cylinder. Now, lock cylinder-rod nuts, run press off impression, clean bearers and screw them in proper place; then run cylinder ahead again on impression and tighten jack-screw under cylinder boxes, being sure to tighten them when cylinder is on impression.

"If your segment and register rack are in proper position you will not have any more trouble, providing the press was running all right when first installed. In case it was not, the trouble is below, but it would require too much space to cover the subject in this article."

Questions Regarding Ink, Slurring of Type, and Trouble With Form-Rollers.

An Iowa pressman writes: "(1) Does water have any effect on ink, especially red ink? (2) Does red ink lose its brilliancy because of this fact? (3) If so, what would you suggest to keep the ink in a fresh condition? (4) What causes the type to blur on the job-presses? (5) The form-rollers on a — press are in the habit of slamming up against the top of the press when running at a moderate or high speed. Will you kindly give me your opinion regarding these matters?"

Answer.—(1) If the question is intended to apply to the practice of covering ink in a can with water to prevent skin forming, we will state that water, not being a solvent of the ink, or its vehicle, will have no effect on it. Furthermore, it will not prevent the ink forming a film on the surface. (2) We do not believe it affects the brilliancy. (3) A thin varnish, or boiled linseed oil, is better than any other medium to cover ink in a can. (4) Type blurs from numerous causes, among the most common of which are: Form is locked too tight; impression is uneven; form is run without bearers, which causes the rollers to slide and may produce an appearance of slurring on the edges of form; and a loose, baggy tympan, and open, or blank, spaces in the form. To avoid slurring, lock bearers in chase and have the form locked sufficiently tight to hold it firmly, without having it sprung. The sound of the planer on the form, to the practiced ear, is a certain indication of an abnormally locked up form. Have the tympan secured firmly by the bales. Avoid a baggy top sheet. Too many sheets of tympan sometimes cause a bagginess, which might be avoided by using several thin sheets of pressboard and a few sheets of smooth, hard manila, drawn tightly and well secured by the bales. Where open spaces in the form cause slurring on adjacent lines, it may often be prevented by holding the stock firmly to the tympan by bits of cork attached to twine stretched across from the grippers. The pieces of cork should always be thicker than the distance from surface of furniture to printing

surface of the type. Having the cork slightly in excess of this space insures ample pressure on the sheet and will almost invariably prevent slurring. (5) When they reach the cylinder, the tendency of rollers on this type of a press is to become depressed as the cylinder turns downward. This action is overcome by the positive movement of the carriage arms, operated from the cam, but, as there is possibly a little lost motion in the parts, the arresting of the upward motion is only temporary, and the slamming is the result.

Relief Printing and Process Embossing.

In our last issue a reply to a correspondent regarding powder for producing process or imitation embossing may lead our readers to believe that they must have a license to use the material. Such is not the case. We have received some excellent samples of process embossing from Wood, Nathan & Virkus Company, New York, together with a letter which reads:

"We note in the June issue of your valued journal, on page 353, under the head, "Relief Printing Powder," in the Press-room department, you have received inquiries regarding process embossing, and that your answer is that the powder used in processing this work is sold to those who are licensed to use the process. We wish to advise you that as manufacturers of the Virkotype machine and supplies we do not require a license from our customers to use this process, and we will be glad to give any of your inquirers full information."

To Become a Color Pressman.

An Indiana pressman writes: "What, in your estimation, is the best and quickest method for a pressman to become a color pressman? About how long a time is required by the ordinary pressman to become a color pressman? If you can give me suggestions for the fulfilling of my desire to become a color pressman I shall appreciate it."

Answer.—We doubt if you can become a color pressman quickly. This knowledge is acquired principally by practice in color-printing. In addition to practice, you should read up on the subject and become acquainted with the theory of color-printing. You should also study all the available examples of colorwork you come in contact with. This latter phase of the work is important, as much can be learned by the examination of both good and mediocre specimens of work.

Printing Red Cross Emblems.

A West Virginia printer writes: "I want to print a number of Red Cross emblems on six-ply white blank, which is a soft cardboard without coating or glaze. These Red Cross emblems are of wood, made by the Hamilton Manufacturing Company. They are 6 inches from top to bottom and from side to side, while the width of each cross-bar is 2 inches. When one is made ready in the center of the chase of a 10 by 15 job-press and an impression is made, the card sticks to the wooden cut and pulls off a little of the surface of the paper, leaving a white spot or a raised blister somewhere about the center of the cross. I have mixed oil with the ink, already a thin red job-ink, and have used vaselin as well as Double-B varnish, and, although I have made the ink half lubricating oil or half vaselin it still sticks. Possibly you have some one who understands presswork well enough to tell what to put into this ink, or something else to do, that will prevent the pulling and allow me to get a little speed, which is the main object. I want something that will not affect the color of the ink."

Answer.—Perhaps you can obtain relief by making a tin fender, or frisket, and attaching it to both grippers by rivets or screws. This piece of tin will be cut out to correspond to the plate you are printing. It should peel the printed sheet from the plate easier than the two grippers and may prevent the trouble you are having. Your ink dealer can supply you with a suitable ink that will not peel the stock.

A Non-Inflammable Wash-Up Material.

An Ohio concern writes: "Please furnish us the name and address of some concern making and selling a non-inflammable wash-up material for printers. We have a box-press in our factory, and, on account of insurance, it is almost necessary that we have a non-inflammable wash-up."

Answer.—The best compound we know of is called Tarcolin and is made by the Delete Chemical Company, 126 William street, New York city. In case you do not care to try this patented wash, you may find that equal parts of coal-oil and the ordinary crude petroleum will answer your purpose. It is considered the least dangerous of the oily wash-ups, and it does no harm to composition rollers. Since the commencement of the war the price of tetra-chlorid of carbon has advanced to such an exorbitant price as to make it almost out of the question to use it for mixing with gasoline. The mixing of fifty-five per cent of this fluid with forty-five per cent of gasoline renders the latter non-inflammable.

Not Necessary to Change Impression Screws.

A California printer submits a circular, printed on enameled stock, together with the make-ready of form, and writes: "Enclosed is a circular together with the make-ready. Would like your opinion on the make-ready. I will state that the form was printed on a 10 by 15 press; the linotype slugs were good, clear-cut, and in every way most excellent to print from. It took about an hour in the make-ready of the enclosed. Do you consider it advisable to change the impression screws during the course of a day's run on various forms? Also, in ordinary commercial work, isn't it better to underlay some type-lines, especially in forms in which there are some rules, than to build up with sheets as when running half-tones, or to cut out under tympan sheets where rules run?"

Answer.—The circular was well printed throughout. Although the number of mark-out sheets (four) was excessive, the time consumed was about normal. The pressman probably could have made the job ready with two mark-out sheets, and need not have underlaid any type-lines. The half-tone plate and line-engraving did not require a hand-cut overlay; the spotting up was ample. We do not believe that the pressman needs to change impression screws; he undoubtedly could print any number of forms of different size and weight without once altering the screws. It is a better plan to level up the platen and then use about four sheets of manila and two thin sheets of pressboard. With this amount of tympan, one may print forms varying from one line up to a full chase without altering the screws. With the lightest form, possibly one may have to use two or three sheets of the hard manila without the pressboard, and with the heaviest form it may be necessary to use both sheets of pressboard and perhaps a few additional sheets of manila, together with the spot-up sheets. We have seen a press of the size named on which a general line of work was printed and the screws were not changed in a period of over two years. The pressman used one sheet of pressboard and one sheet of thin brass, together with thin hard manila for tympan. On occasions, print-paper was used instead of the manila. In printing from new type or from linotype slugs on hard paper, the spot-up sheets were placed on the third sheet from the top, and during the make-ready the pressboard was underneath the entire tympan. When all spotting-up was complete, the pressboard was removed from below and placed just above the spot-up sheets. This gave a clean, sharp print without undue indentation of the back of the stock. On bond-paper the brass sheet was placed above the mark-out sheet, or just beneath the top sheet, and the pressboard was placed under all. Clean, sharp printing was always produced under these conditions. All of the spotting up was done with onion-skin folio.



SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat, not rolled.

J. J. GUTHRIE, Galveston, Texas.—All the specimens you have sent us indicate good taste and an understanding of the fundamentals of typography. We have no suggestions to make by way of improvement.

ARTHUR C. GRUVER, Pittsburgh, Pennsylvania.—As usual your specimens are so uniformly excellent that we can not suggest improvements. The simple designs, consistently set in readable Caslon type, are representative of the best in present-day typography.

AIME H. COTE, Springfield, Massachusetts.—Your Y. M. C. A. booklet is exceptionally pleasing throughout, the cover-design being a beautiful example of the printer's art. Good taste was exercised in every detail of its production.

PALMER L. ZERBE, Pittsburgh, Pennsylvania.—Both your business-card and the booklet, "An Indicator of Efficiency," are representative of the best quality of printing. We have no suggestions to offer which would result in improvement.

EASTERN CAP PRINTER, Truro, Nova Scotia.—The cards, "To the Fore" and "Cleverly Styled," are interesting in design and nicely printed. The illustrations and display lettering are effective, and the forms should prove valuable advertising.

FROM Edwin H. Stuart, one of the old standbys of this department, we have received a number of specimens done by students of the North School Print Shop, Pittsburgh, Pennsylvania, in which school Mr. Stuart is doing instruction work. The specimens are both neat and effective and show the impress of their instructor, but the boys themselves must be given praise for their ability to do such work even under efficient instruction.

BOBBY NORTHPROP, San Quentin, California.—The programs are especially interesting, in the style of arrangement, in their unusual general format and in the colors used for printing. Spacing is a little wide between some of the words in the short lines of the two title-pages, and, although it is generally difficult to space words correctly in short lines, these particular instances could have been improved by cutting thin spaces out of paper for letter-spacing so that the space between words could be reduced.

J. E. FINTZ, Cleveland, Ohio.—Your color suggestions for printing the monogram on the letter-head for The Cleveland Printers Club,

if followed, would have resulted in a much more pleasing effect than that produced by the colors the printer employed. The brown and the red of the printer's choice clash and possess no "snap," whereas if orange-red had been used instead of the deep red, and blue instead of the brown, as you suggested, good contrast would have resulted. As printed, the effect is lifeless. We have a good opinion of your taste in the use of colors, the result of seeing many specimens of your excellent workmanship.

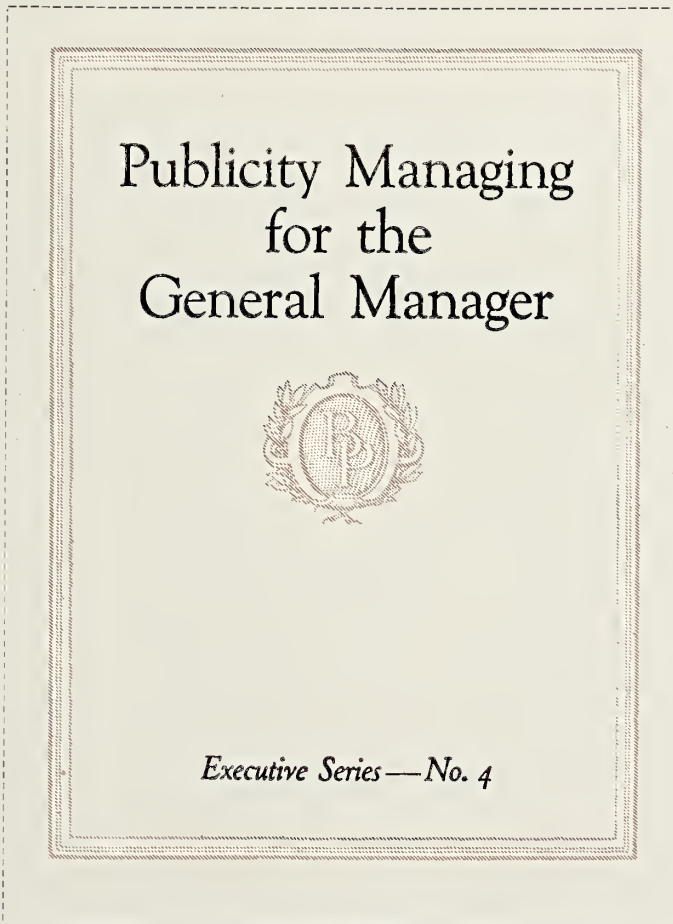
A. D. COLWELL, St. John, New Brunswick.—The Christmas and New Year's greeting folder is interesting, but the wide separation of the parts on the front is not in accordance with modern ideas of simplicity and arrangement with a view to quick comprehension. The stock used, a deep brown, is not a good selection for the occasion,

the holiday season, and, being so deep a color, the small type printed thereon does not show up as it should. Dark-colored stocks should not be selected when small and light-faced types are to be used.

MULDOWNEY & LUCAS PRINTING COMPANY, Stockton, California.—Your letter-head is both neat and dignified. The blue ink used on the blue stock produces a colorful effect, a plan which others could often follow to advantage in lieu of printing designs in two colors. We do not admire the script address-line. Script does not harmonize with any other style of type-character, and, since letters are no longer written longhand but are typewritten, the excuse for using script for such lines is no longer good. An address-line printed from roman type harmonizes with the roman characters of the typewriter better than the script style of letter.

BUREAU OF ENGRAVING, Minneapolis, Minnesota.—The two fine folders, "The Pictures" and "What Happens," are effectively designed, forcefully written and exceptionally well printed. The superior quality of the illustrations and the manner in which they are reproduced, constitute especially good advertising for an engraving house such as yours which provides art and engraving for advertisers. We regret that the most striking features of the folders—the title-page designs—are printed in several colors in such a way that we can not reproduce them. We hesitate to reproduce them in half-tone, as much of their beauty lies in the colors used, and this, of course, would be lost in one-color reproduction.

WE HAVE received from the Ruralist Press, Incorporated, Atlanta, Georgia, a copy of the handsome publication, *The City Builder*, printed by that company for the Atlanta Chamber of Commerce. Presswork is especially good. Our only suggestion for improvement would concern the setting of the advertisements, some of which are in larger type than desirable, which produces an appearance of congestion without improving prominence in the least. Overlarge types are uninviting to the eye, and in small advertisements on average magazine pages large types are not essential to the effectiveness of the advertisements, whereas the pages may be made more pleasing if smaller types and more white space are employed. The cover-design is especially striking.

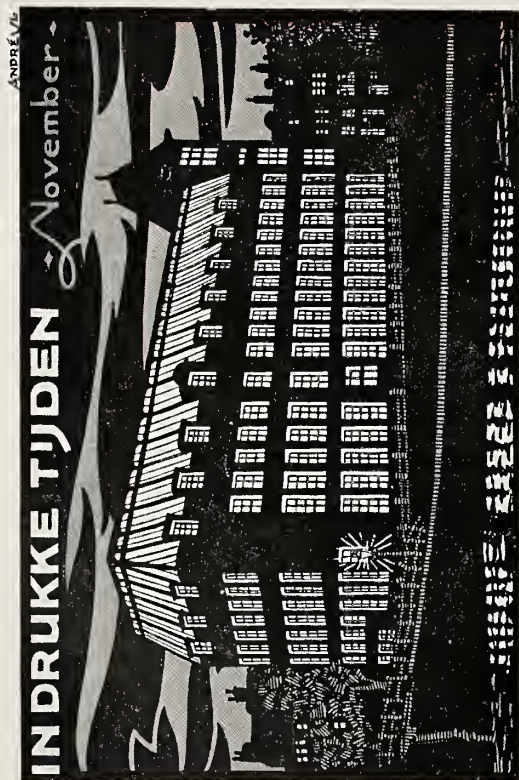


Publicity Managing for the General Manager



Executive Series—No. 4

Title-design of an especially pleasing and dignified self-covered booklet by The Barta Press, Boston, Massachusetts. The original was printed in brown and black on Strathmore De Luxe of a light yellow color.

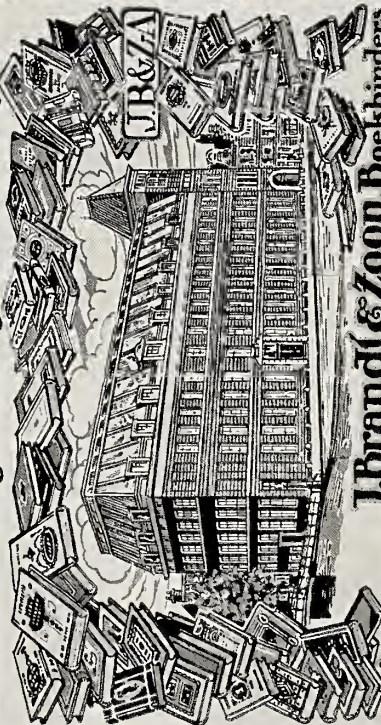


ANDRÉ VAN

IN DrukKE TIJDEN 2 November

Tegen 5! Nicolaas- en Kerstfeest

De Binderij voor groote oplagen.



J. Brandt & Zoon Boekbinders
in 't Wapen van Amsterdam
Rusland 24/26 Amsterdam

949

An illustration of a printing press and a book binding machine. The printing press is on the left, and the book binding machine is on the right. The text 'VERZORGING' and 'BINDERIJ' is written on the left side, and 'VERKOOP' and 'GEBONDEN' is written on the right side. The text 'JB & ZA' is written on the right side.

31 DECEMBER 1917

Bij het gsmaken Uwer **BALANS** zal ongetwijfeld blijken, dat de verkoop van uw **GEBONDEN UITGAVEN** stijgt in evenredigheid tot de belere verzorging van het bindwerk. **Laat ons** ook in het komende jaar U de waarheid deren stelling mogen bevestigen.

An illustration of a book binding machine. The text 'JB & ZA' is written on the right side.

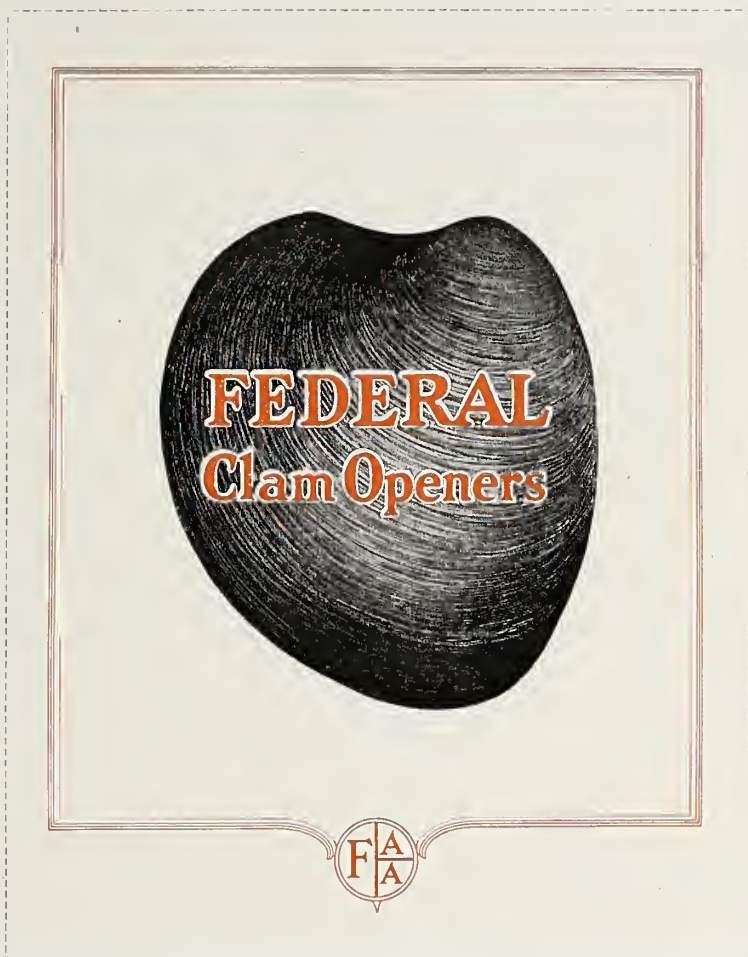
U Zij garandeeren niet ook voor uw Hajaarsuitgaven nog groote keuze in boekbinderslinnen te hebben. **D**opdat wij uit onzen thans nog groote voorraad kunnen reserveeren voor uwe voor ult. 1917 te verwachten bindorders.

LOUIS J. LEPIs, New York city, is an ambitious compositor who has made good, by which we mean that he has studied his business, specialized in layout work and found that it will put him into better-paid and more interesting work. He is now employed as layout man for the Federal Advertising Agency, also of New York city, where he has charge of the firm's printing. When writing us of his advancement from the case, he sent along a copy of a booklet entitled "Federal Clam Openers." It is liberally illustrated with specimens of advertising produced by the Federal organization for large business interests, and we presume these were, in part at least, set up and designed after suggestions by Mr. Lepis. At any rate they are all effective and indicate an efficient advertising staff. A large amount of reading-matter, exploiting the advantages of Federal service, was also used throughout the inside pages of the book.


THE FARRELL PUBLISHING COMPANY, Farrell, Pennsylvania.—In design and general format the booklet, "Farrell, Pennsylvania," is both interesting and unusual. In so far as composition is concerned, typography is also good, but the type-face used is of too fanciful a character for such work and is not a readable style of letter. Presswork is poor, too much ink being carried without sufficient impression. The pages are badly offset and the printing is slurred in many places. The green used on the inside pages is not as light a tint as it should be for the illustrations, over which the type is printed in brown, and, as a consequence, the lines of the illustrations conflict with the type and make reading somewhat difficult. The cover is especially striking. The other specimens are also interesting and unusual, but presswork on them, too, is not what it should be.

FRED HERZBERG, of St. Louis, Missouri, has contributed some interesting designs to this department of THE INLAND PRINTER. It was with considerable interest, therefore, that the editor of this department looked over a special page from the *St. Louis Post Dispatch* on which a reproduction of a rough sketch of a Liberty loan poster, designed by Mr. Herzberg, appeared. Mr. Herzberg won the silver cup offered by the Liberty loan organization of that city for his poster, which is especially striking and extremely simple. At the top, an illustration of a battle-ship riding the waves appears, and immediately below in large letters, the single word "Ships." Below that word, in smaller letters, the words, "Third Liberty Loan Bonds will build them" appeared. When last heard from, Fred was preparing to join the colors.

MASSEY-HARRIS COMPANY, Limited, Ottawa, Ontario.—The various forms of advertising which you have sent us are quite satisfactory although they are somewhat commonplace in appearance. On such work most advertisers use hand-lettering to a considerable extent, not only because hand-lettering offers them the opportunity for stronger effects, but also because by utilizing its advantages in personality their advertising may be made unlike that of any other advertising. After a type-face has been used



Front cover of a striking booklet issued by the Federal Advertising Agency, New York city, to promote its own business. On the back cover page an illustration of the inside of a clam-shell was printed, in which lettering appeared in the manner indicated above. The copy for the back, however, was as follows: "To reach the inside of the shell, 'put it up to men who know your market.'"



THE job of Printing with which this slip is enclosed is guaranteed full count, free from soiled or imperfectly printed copies, and correct as per copy. ¶ We invite your careful inspection of the work. Note how clearly, perfectly, each letter and character is printed, and the excellent appearance of the work as a whole. ¶ The quality of printing we produce is possible only by the special methods we employ, with perfect mechanical equipment, and the most exacting workmanship in every detail.

• • •

COOK PRINTING CO.
Quality Printers
Slauson at Grand, Los Angeles
Phone 29578

Pleasing envelope stuffer printed in soft colors on tinted stock by the Cook Printing Company, Los Angeles, California. Enclosed in a package of printing it provides good advertising for the printer.

over and over again, as many of our best series have been, it becomes commonplace to a degree and advertising printed with it loses a certain amount of attention value from that one fact. The mailing-folders should have been printed on heavier paper, as the thin book-paper used is not likely to get through the mails in good shape.

WILLIAM F. BURMESTER, Pittsburgh, Pennsylvania.—In a general way the booklet, "Germany in Science," is neat, the cover-design being particularly good. On the first page of text, however, better balance and a more pleasing appearance would result if the head-piece were higher, for, as placed, the page is bottom-heavy. It is a good practice to start the first page of a book somewhat lower than other pages, but not so far as you have in this instance. While the green used for the second color is quite satisfactory for the ornamentation of the head-piece, it is too dark for the initial letter, as there is not enough contrast between the deep green and black for proper illumination. We note that on pages two and sixteen the first lines are short lines, the final lines of paragraphs. That is contrary to all rules of good make-up. The effect is very bad indeed when the top line of a page is not of full length, and it is not allowable even on newspapers. It should be avoided at any cost, even to revising the copy to obviate carrying over such short lines.

ED F. MCNAUGHTON, Tuolumne, California.—The cover of *The Pine Crest*, the school annual, is pleasing. The text pages are also nicely handled except for the fact that the headings over the stories are rather too small in proportion to the size of the type used for the body-matter. Most of the advertisements are nicely arranged and displayed, but the arrangement of others is not orderly. Bold type was also used for the unimportant matter in many and their appearance is not so neat and pleasing as it would have been if light-face type had been employed. In one particular page we note that the large amount of body-matter is set in capitals. Capital letters are not so easily read as lower-case characters and for that reason should not be employed except for display lines of few words and for signatures. Spacing is also unequal and displeasing in the lines of this particular mass of capitals. Presswork is very good on the type, but not at all good on the half-tones. There was not enough ink in some instances, impression was too weak on most of them, and we are certain none were properly overlaid.

THE SOUTHLAND PRESS, Melbourne, Australia.—The various stationery forms of which you sent us specimens are exceptionally pleasing and should create an impression in your favor in the minds of those with whom you do business and correspond. We admire the most those items printed on blue stock and on which a rather bold roman type was used. We do not admire the text initial "T" as used on the letter-head and business-card printed on white stock, that being one of our reasons for preferring the specimens on blue stock, on which you used a roman "T" for the embellished initial. Neither do we admire the use of the colons on the letter-head and card

referred to above in order to fill out the short line to the length of the rules and the other lines to square up the block. You should not hold to a preconceived form when the parts thereof do not shape up to it without makeshifts. The blue and orange inks on the blue stock make quite a pleasing combination, whereas the brown used with black on the white card does not have the required brightness to properly embellish the card.

DURING the past month we have received two unusual and handsome booklets from the William F. Fell Company, Philadelphia, Pennsylvania, both of which are quite in keeping with the superior quality of printing we have received in the past from that exceptional printing-house. One of the booklets, "Cambria Slick Concrete Reinforcing Bars," is unusual only in so far as the quality of the workmanship is concerned, the general format, typography, illustration, etc., being along conventional lines. The other, "Men's Styles for Spring," for the A. B. Kirschbaum Company, Philadelphia, Pennsylvania, is unusual particularly in the style of the illustrations used, which present a refreshing substitute for the conventional half-tone and permitted the use of antique stock. The illustrations are of a robust style, the technique of the artist suggesting wood-engraving. They were printed in black and two tints, the principal lines of the men's garments and the shading being in black, the backgrounds in a light yellow of a greenish hue, and solid backgrounds for the men's garments in orange.

In the city of Los Angeles, California, the Cook Printing Company has long enjoyed a splendid reputation for the high quality of its unusual printing. Last month we received from that firm a collection of small commercial forms done with the new Parsons series, an excellent style of letter where a free hand-lettered effect is desired. When the lines in such work can be arranged along unconventional lines, exceptional effects are to be obtained from that excellent type-face, and the Cook designers have the happy faculty of bringing type and design into harmony. We are showing on this page some of the excellent specimens referred to above.

HARRY W. OSGOOD, Jersey City, New Jersey.—The June issue of *The Mirror*, published by the eighth grade pupils of Public School No. 4, and printed by those of the printing classes under your direction, is exceptional indeed. The cover-design printed in four colors from wood blocks cut by Jack Betts is a forceful, interesting and pleasing one, and in view of the excellence of the design, we regret exceedingly that the ink does not lay smoothly on the stock. Had the blue representing the stones of the castle been a trifle stronger, it would have covered better without so much ink being carried. It would not have been a bad idea to print that one form twice, first with a light coating of cover white and then printing over that with the blue, deepened somewhat as suggested. The inside pages are especially pleasing, the selection of fourteen-point Caslon Old Style type being a good one, as that face is not only delightfully pleasing as spaced, but is especially readable as well. We would prefer to see the initials and decorative features which are in Persian orange printed in an orange inclining somewhat more to red. Hardly enough ink was carried in printing the type-matter of

the inside pages, the characters being somewhat gray. A good grade of job black should be used.

ARTHUR F. DROSTE, Waverly, Iowa.—While by no means to be considered an example of inferior printing, the letter-head for the "Red Cloud Strain" could be improved. It is a little too decorative and "spotty," to overcome which we suggest that the leaf ornaments at either end of the line printed in red be eliminated. Inasmuch as you considered it necessary to use these in order to square up the mass, we suggest that you should have avoided the squared shape.

This could have been accomplished by setting the line printed in red and the names and addresses at either side of the monogram device in smaller type. With these units smaller, the names and addresses could extend to a point half way between the ends of the two main display lines and you would have a reasonably shapely design in inverted pyramid form. The reduction in size of the lines referred to would help in another way, for the type sizes are over-large in themselves, taking away somewhat from the dignity of the design. Do not force designs into arbitrary shapes. Display the lines properly, arrange them in shapely forms as far as possible and let the type dictate the form of the mass. Compensations, of necessity, must be made, but the design should fit the type rather than the type the design.

JOHN J. HELION, New York city.—We recall with pleasure that you were one of the leading contributors to this department several years ago and hope that your entry into the business as a master printer will prove successful as your career as a workman was. Your letter-head is too ornamental, the decorative features overshadowing the lines of type—the important thing in any piece of printed matter. The workmanship, however, is very good, and had restraint been practiced in the decoration it would have added considerable of interest to your letter-head. We do not like the pink and brown color combination on the inside pages of the booklet, "Paramount Service," on which the decorative features of the cover are too prominent by far. It would have been better had only the outside "bled" border,

the type and the trade-mark been used, for so many borders, rules and ornaments make it complex. On the "Announcement" card, printed in blue and orange, the inside border of orange and the narrow measure in which the type was set inside cause the type to be crowded at the top. Better results would have been obtained had this border been eliminated and the type set in wider measure, so that the white space at the top could be increased to balance in extent that which appears at sides and bottom. The linear border you use is in bad shape, and where units thereof are battered or broken, disagreeable breaks in the lines are noticeable. Insufficient ink was used and the impression was too weak in printing this card. As a consequence, several of the large letters and many of the small letters therein appear broken. Presswork is rather poor on all the specimens, in fact, except your letter-head and business-card.

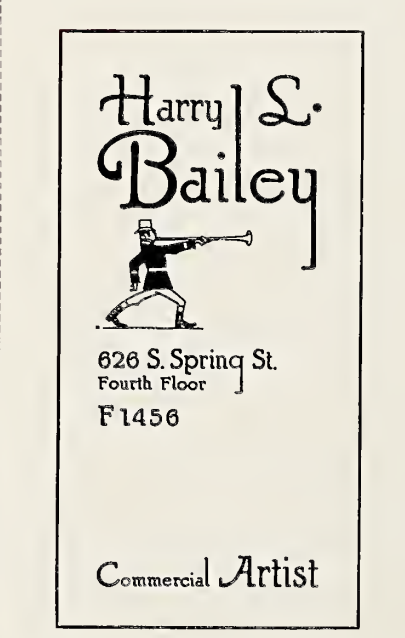
ARTHUR R. EDICK, Johnstown, New York.—The specimens of commercial work which you have sent us are of average quality, satisfactory for the purpose in every instance, and by no means displeasing in appearance. A few general suggestions concerning them are not out of place. In some the sizes of type used are too large, thereby producing an effect of congestion and causing those particular designs to appear undignified. An example to illustrate this point is furnished by the statement for the Maylender-Hughes Company. Had smaller type been used throughout this design, with the consequent increase in the amount of white space between the lines, the appearance would have been more pleasing and display more effective because of the contrast afforded by the liberal white space.



Cook Printing Co.
366 West Slauson Avenue
Los Angeles
Telephone 29578
A Quality Print-shop
Specialists in Business Stationery



Pidge - Show Cards
Phone F 6528
Acorn Sign Works
204 Mercantile Place
Near Spring St. • Los Angeles



Harry L. Bailey
626 S. Spring St.
Fourth Floor
F1456
Commercial Artist

Unique and interesting business-cards printed from the new Parsons series by the Cook Printing Company, Los Angeles, California. The first was printed in gray and light yellow-orange on white stock, the second in green and lavender on buff colored stock; and the third in gray and strong orange on white stock.

The address line on the letter-head for Louis J. Merwin is too low, mainly because it needlessly takes up space on the two-thirds letter-head. The appearance would be better, too, if it were raised, for then unity in the design would be better. Text type should only be used with roman styles when the text lines are considerably

of the design to the left edge of the page should represent two units of space as compared to a corresponding three units from the center of the design to the edge of the paper at the right. From side to side, designs such as this may be placed closer to the front than the back as one's preference may dictate. The space from the

and border at the sides. The inside pages are quite satisfactory from all standpoints.

ROBERT S. FRICK, Sellersville, Pennsylvania.—An opinion as to which of the two printings of the "Preparedness" blotters is the better, would be largely a matter of personal choice, as there is no question of fundamentals involved which

THE BOSS INSISTS



THE boss insists upon his salesmen dressing in a style befitting his business. The salesman is impressed with the necessity of wearing a neatly-pressed, spotless suit of clothes. His linen should be fresh, his shoes polished, and his breath free from the taint of the essence of corn or rye. He should always appear as if a sufficient night's rest had put him in fine fettle for the task of the day.

In fact the boss insists that his personal representative shall convey the impression that he actually represents—and should have all that goes to make up a gentlemanly impression—if that is the kind of a person the boss is himself. Then if the boss is consistent in every other detail in connection with his business, he chooses a printer who has the ability to give his sales literature the same little touches of respectability that are no less important than personal appearance in the salesman.

Title-page and third inside page of a folder produced by The Mortimer Press, Limited, Toronto, Ontario, after layouts by Joe W. Short, the company's talented typographic designer.

larger than the lines set in roman, in which case the differences of shape and character are not so pronounced. When both are used in approximately the same sizes, the difference is so plain that the result is displeasing. Some of the programs are especially effective. Tudor Black is a style of letter which we have always disliked. If you must use text characters there are several much more pleasing styles to be had.

J. W. SHORT, Ottawa, Ontario, with whose exceptional work all readers of this department are familiar, has recently sent the writer a collection of specimens produced after his layouts in the composing-room of The Mortimer Company, with whom Mr. Short is employed as designer. Two examples are reproduced on this page, and these illustrate the general style of Mr. Short's work, simplicity and legibility being the dominant features thereof.

H. LOEFFLER, Washington, District of Columbia.—The title-page of the program for the anniversary meeting and dance of the Home Defense League could be improved in several ways. First, the location of the design on the page is not in good proportion as it should be for position out of center. It is too near the left side and the top of the page, the variation between back and front and between top and bottom margins being too great for pleasing results. When not centered upon the page, such designs should be placed according to the ratio of two to three, which position represents a pleasing variation and good proportion. The space from the center

top edge of the page to the center of the design should be two units as compared to a corresponding three units from the center of the design to the bottom edge of the page. The order can not be reversed from top to bottom, however, for, if reversed, the page will be bottom-heavy. As to the design itself, we would prefer a single one-point rule, the combination border being too strong for the type. The parallel rules printed in color are too prominent and overshadow the small italic line which appears between. The lower type-group crowds the border below too closely as compared to the space between type

would aid in a "reason-why" analysis. The personal choice of this writer is for the one in which both the broken border and the displayed word are printed in red, mainly because, combined, those items form a continuous border. In reality, however, the displayed word is more prominent when printed in blue and we can have no quarrel with any one who prefers that handling to the one of our choice. Both are better than the other two in which weak yellow and orange are used for the border and the word displayed. The yellow would hardly be distinguishable by artificial light, and, even in daylight, it is glaring and faint, in addition to the weakness of tone which serves to throw the entire design out of balance. The orange is little better. When printing light colors on dark stock, successful results can not be obtained with a single impression. However, if one can not run such forms through the press the second time, he should surely use a cover ink, heavy in pigment, which will dry quickly. Light colors not only lose in color value through soaking into the stock, but the dark color of the stock shows through the ink if it is at all transparent and further alters its color. The dark stock has deepened the color of the red and it is, therefore, not bright enough. The "Poultry Printing" blotter is satisfactory, though not superior in quality. The display line at the top is too large in proportion and is set in Tudor Black, a style of letter which has nothing to recommend it from the standpoints of beauty, effectiveness or legibility.



Unique and striking design mailed out by L. J. Gain, Toronto, Ontario, to exploit his services in the preparation of advertising matter.

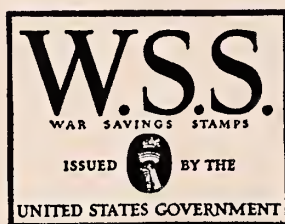
Practice Thrift

A simple, easy way to practice thrift is to buy War Savings Stamps.

Twenty-five cents will start you. The money will be paid back with 4% interest compounded quarterly.

Any bank, postoffice or agent will sell you stamps and explain the plan of saving.

It is your patriotic duty to practice thrift.



A Prize-Winner.

Advertisement by The Marchbanks Press, New York city, which won second prize in the War Savings Stamp Competition (magazine and newspaper advertisement class) conducted by the American Institute of Graphic Arts.

L. B. FRETZ, Defiance, Ohio.—The specimens you have sent us are not what they ought to be. You have incorporated into them considerable unessential and superfluous ornamentation which required extra work, time and expense, all to but one result—to make them ineffectual. The best printing is the simplest, where type is allowed to function without interference from elaborate rule and ornamental features. If a border is necessary to unify a title-page or cover-design, make it a simple one. Complicated combinations of several borders should be avoided, for a single plain rule will generally serve the same purpose to better advantage. The cover-design for "Myers' Mating List" illustrates this fault, for on it the border is so prominent that it detracts from the type, even though the type is so large that it crowds the design and results in an appearance of congestion, which, because uninviting to the eye, makes comprehension ineffectual. Smaller type-faces, with the corresponding increase in the amount of white space which results from their use, and a simple border, would make the same copy clean-cut, inviting and forceful. We also note that in this page you have used several series of type, all of different style and shape, the result of which is inharmonious and displeasing. Considering the color of the stock used, red was not a good color to use for printing the type-lines. On the letter-head for the Crescent Printing Company, the border overshadows the type-matter, not because one can not see and read the type-matter, but more especially because the border commands too much attention. If you were visiting an exhibition of art where a frame about some particular picture was so large and elaborate it subordinated the painting you would no doubt be offended. At any rate, the picture would be under a handicap, and some other painting, less pleasing perhaps but more tastefully framed, would appear to better advantage. Frames around pictures are to afford an effective background for the pictures and to make them show off to best advantage. Borders used around type should serve the same purpose—most assuredly they should not dominate.

OTTO H. WISOTSKA, Cleveland, Ohio.—Specimens of your typography appeal to us first of all as being sensible, for they are invariably set in readable types and arranged in a manner which facilitates comprehension. Your rearrangement of the wall-card or circular, "I Can Help America Win," is a case in point. Where the original is set in a small size of light-face roman capitals, which are difficult to read in themselves—and would be out of the question at any point beyond the usual reading distance of fourteen inches—you exercised good judgment in using a comparatively large size of Cheltenham Bold lower-case, which results in a composition that may be read with ease at a distance. Surprising as it may seem, your larger type was nicely arranged on a smaller sheet than was used for the original form set in much smaller sizes of type; yet in your setting there is no suggestion of crowding, there being ample white space all around. The cover-design for the May 10 issue of *The Ginger Jar* is especially striking and

pleasing. The other specimens are satisfactory; in fact, we have no suggestions to offer that would result in improvement.

LASHBROOK-SMITH PRINTING COMPANY, Kansas City, Missouri.—The specimens of your work are of exceptional quality, being interesting and

would be better if light-face type instead of bold were used for the unimportant lines and the body-matter. If that plan were followed, the display lines would have greater prominence because of the added contrast, although in a magazine of that particular character we dislike

to see bold types used even for the display lines. The problem of securing attention is not the same on the small page of a magazine as it is on the large page of a newspaper, where the use of bold type is often essential if the advertising is to command attention and secure results commensurate with the expenditure. We note that in several small forms, where there are comparatively few lines of type, one line is set in condensed and the others, or some others, are in extended type of regularly proportioned letters. The use of type-faces of different shape in the same design should be avoided. The result of such combinations is not so displeasing when the same style of type is used—as, for example, condensed and regular or extended Cheltenham Bold—as when different styles of different shape are used, but even then the effect is not pleasing. In like manner, we would discourage your use of outline and solid letters in the same design, for the especial reason that the difference in strength or tone between such letters results in a lack of harmony of tone, which is equally as important as harmony of shape. No combination of types is more displeasing than that of Engravers Old English, a condensed decorative letter, and Copperplate Gothic, a severe, angular and extended letter. Of the envelope corner-cards, we admire most that one in which the name of the firm is printed in brown and the words "Printing of the Better Kind" in light green, the tinted background being the same in all three designs. While we have mentioned a number of points where we believe improvement could be brought about, we consider your work of a very good grade, quite good enough, in fact, to compete with the best of printers.

READERS of this department will be interested in the result of the contest conducted by the American Institute of Graphic Arts for the New York War Savings Committee for posters, street-car cards, advertisements, etc., to advertise War Savings Stamps, especially as several prizes were won by men with whose work readers of *THE INLAND PRINTER* are familiar. The \$1,000 prize for the best poster was won by Adolph Treidler. His design is reproduced elsewhere in this issue. Among the entrants in the advertisement and cartoon class, The Marchbanks Press, New York city, won the second prize of \$100; and we are gratified to be able to reproduce the design on the preceding page. *THE INLAND PRINTER* takes especial pride in the success of Mr. Marchbanks, as his work admirably represents the idea of simplicity, the value of which in typography we have advocated for years. In the same division, Fred W. Goudy and David Silve won honorable mention. Both these men are identified with The Marchbanks Press, Mr. Silve being foreman of the composing-room. The prize-winning advertisement is most assuredly a triumph for simple, neat and readable typography.



JUNE 1918

ABOUT two thousand designs were submitted in the W.S.S. Competition, which just closed. Only six prizes were awarded, three first and three second.

One of the winners, our entry, was composed *entirely from type* in competition with drawings in color and black and white.

You can't beat good printing.

THE MARCHBANKS PRESS

Telephone STUYVESANT 1197

114 EAST 13TH STREET NEW YORK

June 1918

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30						

Envelope stuffer bearing calendar for month, on which the producer, The Marchbanks Press, New York city, exploits its success in winning a second prize of \$100 in the recent War Savings Stamp Competition conducted by the American Institute of Graphic Arts. The prize-winning advertisement, a monument to the value of simplicity in typographic design, is reproduced on the preceding page. Read the text matter of the design above; it contains a suggestion as to the possibilities of simple type arrangements which many could profitably heed.

unusual as well as pleasing. Good taste in the selection of colors—for the most part rather unusual—adds further to their value. The advertisements in *The Methodist Spokesman*

Baltimore & Ohio Employees Magazine



Always Interesting and Pleasing.

The possibilities of photography in cover-design are exceptional, and the publishers of the *Baltimore & Ohio Employees' Magazine* realize that fact and make the most of it. We are indebted both to the magazine and The Alpha Photoengraving Company, Baltimore, Maryland, engravers of the plate, for permission to reproduce the design here.

JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Sensible, Readable Typography.

Otto H. Wisotske, employed in the composing-room of The American Multigraph Company, Cleveland, Ohio, has sent some very good examples of his work during the past few months. These samples could scarcely be considered brilliant, nor are they merely things of beauty — in fact, beauty is second to utility in Mr. Wisotske's eyes. The word of all words

big organizations which used them to acquaint their workmen who are engaged in the production of war materials with the importance of their tasks, and the necessity for efficient and rapid production with a minimum of waste. The first setting, marked "Original" (Fig. 1), was used by some firm the name of which is marked out for substituting the name of the second, The American Multigraph Company adopting the copy for use

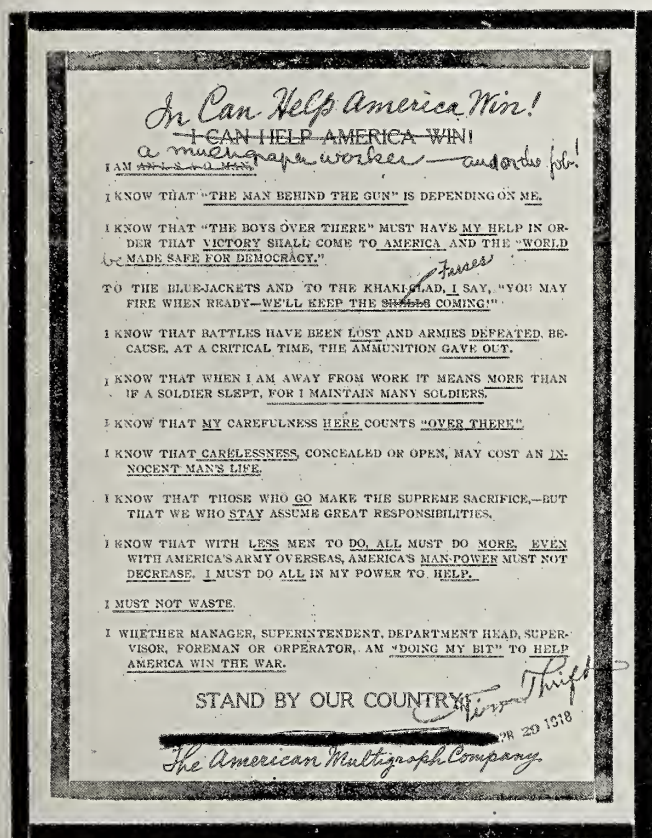


FIG. 1.

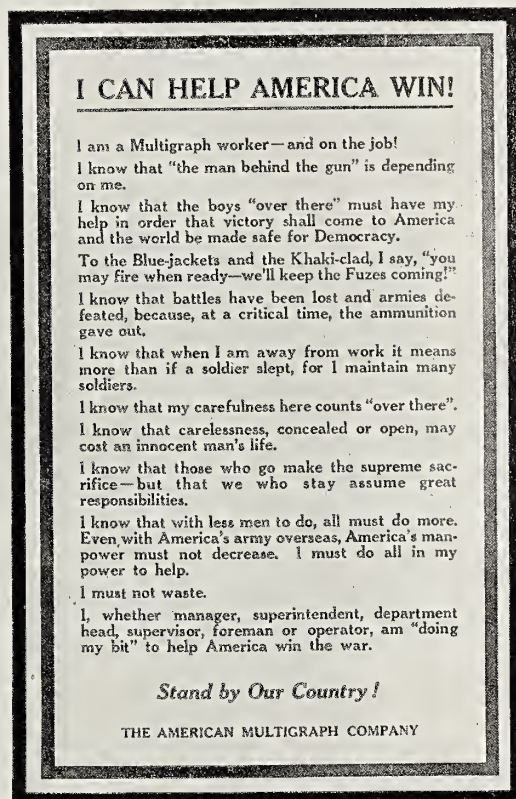


FIG. 2.

which best describes his work is "sensible." It is practical, first of all, and over and above all it fulfils admirably the first requirement for sensible printing — it is legible to a high degree.

Among the specimens most recently received from Mr. Wisotske were two settings of a circular form. These were designed primarily for posting about the departments of the

in its own plant. In spite of the fact that the circular was manifestly gotten out to be posted on bulletin-boards, walls, etc. — to be read, generally, at some distance — it was set throughout in small sizes of light-face roman capitals. It would be difficult to read the small size of type used even in the most legible of faces beyond the usual reading distance, yet the form was unintelligently composed in capitals — and

capitals, as any one who cares to do so may prove, are not nearly so easily read as lower-case. In fact, capital letters in mass are quite difficult to read.

In addition to the greater legibility of lower-case over capitals in the form of the letters themselves, a larger size of lower-case than capitals may almost invariably be used, thereby, in many cases, further increasing legibility. This is true because lower-case characters, as all know, are thinner than capitals and more words may generally be gotten into a line of given length, even when a larger size of type is used.

In view of the difficulty of reading Fig. 1, Mr. Wisotske's resetting (Fig. 2) is indeed refreshing. While in the former the height of the letters (not the point-size of the body) was an even six points, the height of the Cheltenham Bold lower-case letters used in Fig. 2 was almost one pica, practically double the size.

From the reproductions here shown, of course, one can not determine what the sizes of the poster were, but, strange as it may seem, Mr. Wisotske's required a smaller sheet than was used for the original, his being $7\frac{1}{2}$ by $11\frac{1}{4}$ inches, whereas the original setting from which he worked was 9 by 12 inches. As can be seen in the reproduction, there was ample white space around Fig. 2, although additional one-point leads between the lines would effect an improvement. In view of the purpose for which the form was intended, the larger size of type was an advantage far outweighing the slight disadvantage of crowded lines.

All-capital settings are satisfactory for occasional display lines of few words where the contrast afforded offers a certain relief, for headings and for signatures, but, for general use, lower-case should be the rule. Years of reading lower-case characters in books, newspapers, etc., have accustomed all of us to that style of letter, and, quite naturally, we read it more quickly and with greater ease than any other.

Compositors and advertisers should consider this point and give their work the distinct advantage secured in the use of lower-case characters.

A Good Idea.

THE INLAND PRINTER is in receipt of an interesting letter from Louis Victor Eytinge, editor of the direct-mail organ, *Postage*, and one of the leading lights of the advertising business, in which he makes a suggestion regarding the imprinting of patriotic epigrams on letter-heads. Mr. Eytinge's letter was written on a letter-head in which his idea is carried out and we are reproducing it on this page, not only as an example of the case in point but on account of its unusual form as well. The letter from Mr. Eytinge reads as follows:

"May I not solicit your interest in a movement I am trying to start on its way to success? A movement, too, that should cost nothing more than a bit of space and which may result in a degree of business for the printer.

"The idea is simple: Why should we not utilize the letter-head to carry a bit of slogan, sentence or quotation from some of the great leaders in our history, which would serve to quicken the pulse of our patriotism and stiffen the spine of our Americanism, determined to do its duty to the limit?

"For instance, this new stationery of mine is designed for that purpose. We are utilizing all forms of advertising and publicity as patriotic media, even chewing-gum wrappers, and

why in the name of common sense should not the letter-head serve a similar purpose, especially when the letter carries with it such an atmosphere of dignity and sincerity? Think of the practical education in Americanism and in inspirational sentiment that could be imparted by the thousands of different messages imprinted on letter-heads in America! And there would also be these different thousands, assuredly, for so many of us would be seeking the things peculiarly suited to our view-points and tastes, though all would be patriotic. My own selections are as representative of Eytinge as anything I've ever done. They are explosive and ultimate and only the gude Laird kens how damned foolishly explosive is Louie Victor. They are as unconventional as is this panel with its two gold obstructions and as is also Eytinge.

"Nor would the cost be anything, for such additions to copy could be made when the printer gets the stationery order, while firms could imprint their present supply at a low cost.

"Every man so far approached by me, among my many correspondents in the

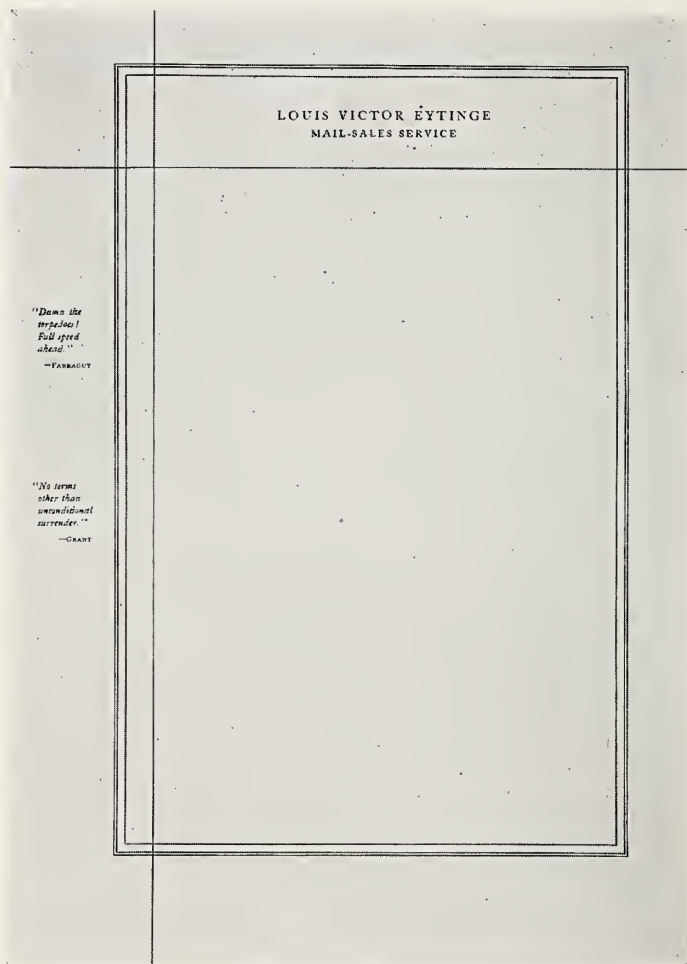
advertising world, except one, has indicated an intention to get up a design along the lines suggested.

"Of course, I do not advocate cheapening our patriotism by imprinting the Flag, the Coat of Arms, or an abundance of red-white-and-blue borders. I do assert, though, that if this movement be properly fostered and furthered, it may have a tremendous educative and inspirational force.

"If you approve of the suggestion, will you not push things?

"Two firms, to my knowledge, are imprinting Wilson's 'Force to the uttermost' sentence, two others are using Lincoln's 'Let us have faith . . . dare to do our duty,' and so on it goes the length of a list that will multiply mighty speedily when once THE INLAND PRINTER gets into the game with both feet."

The editor of this department is in complete accord with the suggestion made by Mr. Eytinge, and we will look forward to the receipt of letter-heads on which the idea is carried out.



An interesting handling of patriotic epigrams on a letter-head. The type was printed in black and the rules in gold. Immediately above the words of Farragut, a shield of stars and bars was blind embossed, and while this is scarcely noticeable in our reproduction, it added materially to the pleasing appearance of the original design.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

The Holmes Press.

A large placard that speaks well for itself has been sent out by The Holmes Press, of Philadelphia (Fig. 1). The company reproduces in exact size and form a brief but emphatically congratulatory letter from a manufacturing concern, commending The Holmes Press on the character of a catalogue it has just issued for its client. The letter is pasted on heavy cardboard, with a suitable border in two colors, and bears the heading, "The Holmes Press Is Appreciated."

It can be safely said that there is no limit to the varied forms that advertising or publicity matter may take. But what could be more convincing or effective than this testimonial form of the Holmes Press, the dissemination of an apparently unsolicited letter of praise from a large business house for supplying printing of good quality? What a printer has done for one patron he can do for another is the logical interpretation one may expect from the reader.

"The Pointer."

In glancing through the publicity matter issued by printers that comes to this department from month to month one is impressed by the amount of matter of a patriotic nature that is being disseminated. The house-organs of the printers are doing their share in helping to win the war. Along with the newspapers, periodicals and trade journals they are devoting much space to acquainting the public with those things which the Government desires known and urging the people to get behind the Liberty loans, Red Cross drives and similar things.

We reproduce here (Fig. 2) the apt cartoon on its front cover of the April number of *The Pointer*. Within is contained a forceful editorial on the necessity of starting a counter offensive in this country, "while the soldiers of the legions of democracy and humanity

are fighting our battles three thousand miles away," by furnishing through the purchase of Liberty bonds, money to buy munitions. The necessity for buying thrift stamps is also pointed out by the writer, and there is considerable other material of a war-time flavor in the house-organ, including a logical argument for the use of mail advertising to make up for the shortage of man power that prevails in practically all lines of business over the country. Among other things we find this:

Your Best at Your Bench.

Is your voluntary enlistment to do your bit for the defense of your country, your family, your home, your freedom.

Is your support of your shopmates in the trenches in their fight against tyranny, brutality, murder and arson.

Is the little effort it takes to "speed up" the output that means a saving of weeks of hardship to your brothers in the trenches.

Is your license to hold up your head, square your shoulders and salute the greatest emblem of peace and humanity the world ever knew—the Star Spangled Banner.

Bring your shopmates back from the trenches!

Similar patriotic service is being performed by most printing firms in their house-organs. It is a splendid service and it is hoped that it will be continued.

The Bachmeyer-Lutmer Press, Incorporated.

In a folder that is exceptionally attractive from a typographical standpoint, the Bachmeyer-Lutmer Press, Incorporated, of Cincinnati, makes a strong appeal for new business in the production of advertising literature. The company has scented a condition that prevails generally among business concerns of a certain class over the country, namely that many firms are not availing themselves of the opportunity to get expert advertising advice on work. To such firms this company, with its advertising service department, is making a direct appeal.

The truth is, many business houses are struggling

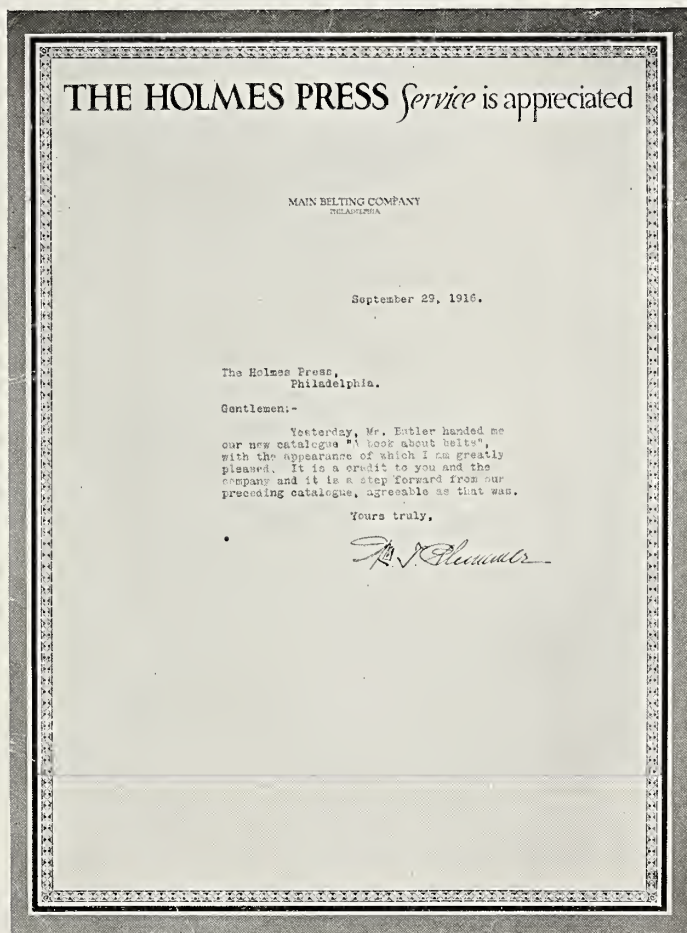


FIG. 1.

along in their efforts to keep up or increase trade without having solved their advertising problems. Their advertising, especially their direct advertising, is a hit-and-miss proposition. It is looked upon as essential, but not so essential as to warrant placing it in expert hands. The cost of installing an

THE POINTER



FIG. 2.

individual advertising department may seem forbidding. At any rate, it is often the case that such concerns are not getting adequate returns from the advertising literature they are producing.

"You sometimes get tired of the printed matter you are using," says the Bachmeyer-Lutmer Press, in this folder. "It doesn't seem to hit the spot. There isn't punch in it."

"When you feel like that, ask us to plan your printing as well as produce it. Call us in. Give us the order. Tell us what you want to sell and whom you want to sell it to. . . ."

"There are great advantages in putting all the work connected with your printing in our hands. There is no division of responsibility — we make good or we don't."

"And then there is a lot to be gained by getting the outside point of view for your copy and artwork."

The Bachmeyer-Lutmer Press serves as an illustration of that progress in the printing-trade that we have often had occasion to mention before in this department. The new printing means the complete creation through all the details of production from the idea to the press output. This new field, commonly known as advertising service, is one that the printers have very properly invaded and in it they can serve both themselves and their patrons to good advantage. For those printers who are thus expanding there will be ample returns in increased printing business. For their patrons there will be advertising literature of superior quality with a higher per cent of sales. Between the two a mutuality of interest is developing which will profit both.

The folder giving publicity to the Bachmeyer-Lutmer's readiness to coöperate with patrons in this way is a dignified, effective piece of work. Printed in black and brown on heavy white antique stock, and well designed typographically, it reflects quality. The front cover (Fig. 3) is reproduced here.

The Yankee Press.

There is always something decidedly attractive, pleasing and refreshing in a piece of advertising literature that is marked by its originality. I don't mean to refer to novelties or publicity matter that is freakish in form, although these may well serve a purpose at times, but to the kind that shows that the author for the firm issuing it has ideas of his own and isn't afraid to get away from the beaten track. Originality is commendable, no matter where you find it. In advertising, it performs a special service. If it does nothing more it attracts attention, and all advertising becomes worthless as a sales factor unless it first of all attracts.

The Yankee Press, of New York city, found that its present quarters wouldn't do. They were too small and altogether out of the question if the printing-plant was to be suitably equipped for turning out printed products of superior quality. The Yankee Press must move. Roy S. Knaggs evolved the scheme of getting his patrons and prospective patrons inter-



*When
You tire of Your own
Advertising*

FIG. 3.

ested in his problem by issuing a little folder in a series, reproducing leaves from his diary in which he had recorded the progress of his moving plan from the time of its inception until he had landed in "just the right sort of a place," in the loft of one of New York city's fine modern buildings. There were six folders in the series. By glimpsing through them you follow the Yankee Press on its hunt for a new home from the time the foreman comes in to say that if the cylinder press is run any faster in the old plant it will jump through the wall (in the first leaf of the diary) to the last leaf (Fig. 4), where the

moving vans are coming, and the supplemental folder showing the heads of the departments and the new building a reality. You even read about the proprietor serving on a jury, unable to pick out a site, and his eagerness over the completion of the plans of the architect and the layout of the plant.

There is something more to the series of folders issued by the Yankee Press than the mere telling of the fact that the plant has been moved. In the first place, not one in a hundred of those into whose hands the folders fell but would stop to read the small hand-written diary sheets—publicity written and produced in the form of a diary. That would be one inevitable result of the originality used in reproducing it in

and there you have your stationery, catalogue, or whatever particular piece of printed matter you want. No printer cares to take orders under such conditions. He knows that it takes time to produce printing of quality and that he can not afford to turn out to any great extent printed material that is not of high grade. Hence there is an opportunity for a campaign of education on the part of printers among patrons that should result in at least the partial elimination of an evil that has always existed in the printing-trade. The *Advocate Junior*, published by the Advocate Printing Company, deals intelligently with the subject in the May number. In that connection the editor writes as follows:

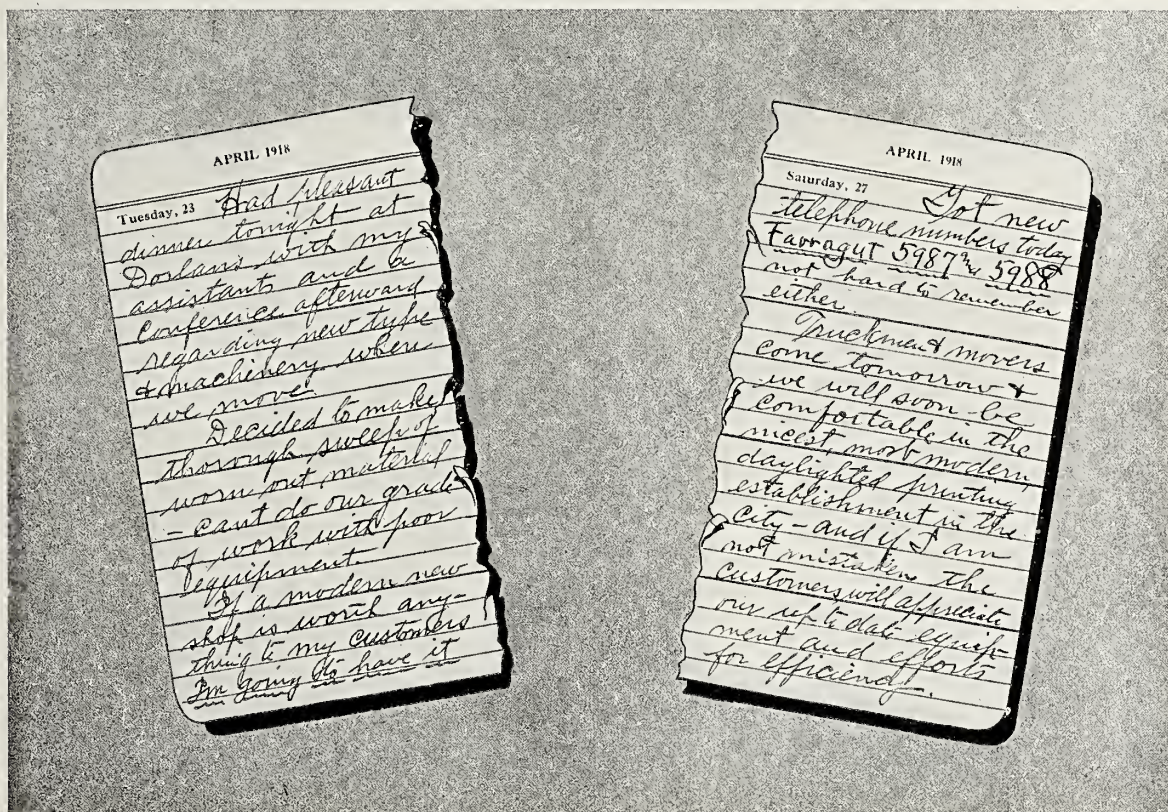


FIG. 4.

such form. Then, too, the diary idea permitted the author to get the human interest into the contents—that something which would tend to get the readers personally interested, not alone in the fact that the plant was moving, but in the plant itself and its ultimate aims.

The Yankee Press folders represent a phase of personal advertising. Originality constitutes one of their chief assets; it ought to help put Mr. Knaggs' message across.

To the Buyers of Printing.

One great value of a publicity organ, or general publicity material of any kind, is the connecting link that is formed between the printer and those who buy his product. The Advocate Printing Company, of Newark, Ohio, takes advantage of its publicity mediums to give patrons some extremely helpful advice about the question of buying, ordering and other things. Just as every line of business has its difficulties to overcome in connection with the buying public, so it is in the printing business. What printing firm, for instance, is not eternally trying to cope with that class of patrons who wait until the last minute and then must have their printing done right away? It is a fact, of course, that there is a general belief that all a printer has to do is to set a press in motion

"Are you one of the fellows who put off ordering your printed matter until the last minute and then expect the printer to make delivery the day before you give him the order? Do you know that your putting off ordering your supply has a tendency to cause the printer to hurry it through, and in some instances, not in every instance, you get a badly printed lot of stationery? If we could only impress upon your mind the importance of getting your orders in two or three months before you are in need of your printing you would be helping the printer as well as giving him an opportunity to serve you and give you a nice job of printing, one that would please you and one you would not hesitate to send out to your customers.

"Remember, you or your firm are many times judged by the impression your printed matter has left upon the mind of your customer. Cheap, badly printed letter-heads, invoices, statements, or other matter, are dear at any cost."

Another pertinent subject dealt with by the same company in a post-card series it is issuing is that concerning cost charges on the part of those who buy printing. Advertising literature, the company argues rightly, should go under sales cost.

"A big buyer of printing told us recently," says one of the post-cards, "that only office stationery was charged on his books to the 'stationery and printing' account. 'I consider all

catalogues, folders, booklets, mailing-cards, etc., as sales and advertising costs,' he said, 'and they are so entered on the books. By this method I am able to at least approximate the effect of our sales literature in connection with the efforts of our salesmen. It is the combined work of those salesmen and the literature that produces our volume of business, and, in order to arrive at the exact difference between gross sales and sales cost, I must keep my books in this way; and it is our

The Advocate Company calls attention to the fact that business concerns are rapidly changing to this new policy of properly charging the cost of printed matter. There is much to be commended in the character of the publicity of this firm. Such as we have quoted here is indeed of the serviceable type and the sort that other printers can well afford to use as examples in preparing copy for their own house-organs, folders, blotters, etc.

The Stalker Advertising Company.

The excuse most often offered by printers who are not issuing publicity material of any kind is that they do not have the time or that there is no one in the plant who is competent to do it right or regularly. Such is a reason with little or no basis, and hence a mere excuse, but for those printers who believe it, the Stalker Advertising Company, Incorporated, of Toledo, Ohio, is providing a syndicated copy service for small weekly or monthly advertising bulletins. THE INLAND PRINTER has received several specimens prepared by the company, most of them mailing-cards. The contents are very good,



PHONE 2881 old
when you want anything
in Printing, Illustrating,
Engraving or Advertising
and Waterbury himself
will be on his way to see
you in a jiffy. : : :

**PRINTING
EFFICIENCY
ADVERTISING**

"It will prove profitable to you"

An attractive small-sized blotter, printed in colors, sent out by the Waterbury Company, of Knoxville, Tennessee.

policy to spare no reasonable expense on sales cost, because that brings us our business, so we are willing to pay the price to get the best sales literature.'

"It is the man who looks on all printed matter as overhead, which must be held down to the lowest notch, who gets into the habit of buying his printing from the lowest bidder. When he looks at it as a cost of creating business, he will buy the best just as he employs the best salesmen. I have made a study of the problem and I find that the most successful and progressive firms buy the best of printing, which they have found is always the cheapest in the end; for printing must be measured, just as salesmen are measured, by what it produces. And not one poor or mediocre piece of literature in a thousand escapes the yawning mouth of the ever-present waste-basket."

**Oh!
Listen**



An Attractive Letter-head
is one of the best and
least expensive means
of advertising a firm can
employ

MONROE PRINTING CO.
Huntsville, Ala.

An envelope filler, dealing with letter-heads, issued by the Monroe Printing Company, Huntsville, Alabama.

that is, as far as general advertising material can be prepared to meet the requirements of all printers. The personal appeal, of course, something that is almost an essential in advertising and publicity matter, is missing. The Stalker Company also issues its own small house-organ, *The Prod*, a very creditable advertising medium, which printers generally could read with both interest and profit.



COST AND METHOD

BY BERNARD DANIELS.

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to \$50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

Replacing Labor a Duty.

In every section the printers are feeling the withdrawal of a large amount of skilled labor from the commercial to the military ranks, and in some instances the change has been so severely felt that there is talk of introducing female labor in branches hitherto reserved for the male sex.

Printers have suffered as much as any other class, but can not so easily remedy the loss. Good printers are not made in a day, even though we still have the older workers with us to act as instructors. It takes from three to five years to make a good compositor out of a young man with natural ability for the trade, and equally as long to make a good pressman of the boy with a mechanical trend of mind. To educate men beyond the military age would take longer, as many habits of thought would have to be overcome. To make printers of young women of intelligence would take equally long, to say the least.

What, then, are we to do? It is certain that the amount of printing is not going to decrease in anything like the ratio of the loss of workers, and the fact that the younger and more active are being taken increases the amount of loss. The dilution of the ranks of labor by the admission of a large number of learners would not give immediate relief; in fact, it would tend to make things worse, as the time of the workers who are left would be partially taken up with the instruction of these learners, thereby lessening their productive value.

There is only one remedy. That is the speeding up of the remaining labor by means of increased efficiency through the adoption of machinery and methods that tend to eliminate lost motion and non-productive operations.

These must begin in the office and go right through the plant. The order clerks must insist upon correct typewritten copy and proper selection of style before entering the order; then there must be a careful layout and definite instructions to accompany that order to the workrooms; all cut-and-try methods must be eliminated there, and the compositor must know just what he is to set and have enough material to set it without hunting for sorts or resetting lines; if distribution can be eliminated, that will mean a big step in this direction; then some one must see to it that there is no lost time in the pressroom or between the departments as the job is passed along, and so on through every department.

In the pressroom, the automatic feeder must be made to replace the human to the greatest possible extent, which means nearly one hundred per cent; and the machinery must be speeded up so that fewer machines will be needed and thus less workmen. New type must be used so far as possible to save make-ready, as even at the higher price of today new type is cheaper than time for make-ready in the pressroom and picking in the composing-room.

The fact that this shortage of labor is only temporary must be kept in mind, and printers must not lose their heads and try

to supply it by creating a lot of half-taught apprentices of either sex. Before they can learn the trade sufficiently to be worth the space they will take up in the shops the war will be over and we will have our old hands back again, better able than before to do the work because of the training in discipline they have received without forgetting the traditions or losing the skill of the trade.

The increasing use of machinery will merely have provided for the increase in natural growth of the trade, and the regular apprentices coming along will keep up the supply. The printers who adopt this method will be better off because they will be equipped for efficient and less costly production and thus be able to meet competition, while the ones who try to add to their man-power by the old method of increasing the number of learners will find themselves handicapped with the old machines and the old expensive methods.

Properly acted upon, the present trouble will prove the greatest blessing that has ever been vouchsafed the printing business, because it will give the printer an incentive to become efficient and economical in machinery and labor.

Patriotism and Printing.

That printing has much to do with patriotism, and that the printer holds in his hands the medium for increasing or destroying the patriotism of the younger generation of the country, does not seem to have occurred to any of the printers' organizations or active workers therein.

The majority of the propaganda of sedition and disloyalty must depend upon the printed page for its dissemination, and if there were no disloyal printers there would be little chance for unpatriotic doctrines to get a start or make headway.

The reader of this department may say: "What has this to do with me, and why do you put it in a department devoted to 'Cost and Method'?" For the very good reason that it is the greed for orders and the indifference as to what they print on the part of printers that has made it possible for our enemies to create and maintain the condition of mind in which our country found itself a year ago, when war was declared against Germany.

Years ago the printer was held responsible for the things that he put on paper for his customers, and it would be a good thing if such were the case now. In law, the man who knows of a criminal act and hides the offender is considered as an accessory after the fact, and one who knows of the intention to commit crime and aids it by keeping quiet as accessory before the fact. Why should the printer who prints anything tending to disturb the peace and safety of the country, or which will aid and comfort our enemies, not be considered equally guilty with the party writing and circulating it?

Perhaps our overworked idea of freedom of the press will not allow of proper legal recognition of this responsibility; but the better class of printers and also the organizations should

take this matter up, and by pressing the moral and ethical side of the question make it so unpopular and so plainly marked that any printer who is offered copy containing seditious or unpatriotic doctrines, or tending to rouse such thoughts, will refuse to handle it.

It is easy to root out the print-shops devoted to traitorous propaganda. It is the so-called respectable printer who will print the occasional job of such matter that should be awakened to his duty. If a man came in and asked for ammunition to go out and shoot some of the leaders of our nation you would refuse at once; why, then, supply him with the ammunition to undermine the nation's patriotism and prosperity for fear you might lose a few paltry dollars' worth of printing?

The man who prints for a traitor, or who prints any seditious matter, is worse than the man who merely utters it in the presence of a few. He should get the deserts of his crime as other traitors do. This may seem strong language, but observation has proved it to be deserved.

Trade Acceptances.

One of the mistakes of business men generally has been the indiscriminate extension of unsecured credit in the attempt to land orders, and printers have been notoriously lax in this respect.

The Federal Reserve Banking System has brought into existence in the United States a method of collection of mercantile accounts that has long been in use abroad with successful results — the "trade acceptance."

The trade acceptance is virtually a draft on the purchaser by the seller for the amount of his bill, which having been accepted by the buyer becomes a negotiable paper. It is really an acknowledgment by the purchaser that the goods have been received and that the account is correct, and is therefore evidence of the validity of the debt. It eliminates all the evils of the abuse of the discount system and all claims for reduction at the time of final payment — things with which the printer is all too well acquainted.

According to the regulations of the Federal Reserve Board, the trade acceptance must have arisen out of a bona-fide commercial transaction; it must have a maturity date not more than three months from the date of the purchase upon which it is based, not including days of grace; it must have been drawn under a credit opened for the purpose of conducting actual accounts resulting from business transactions involving the shipping or the storing of goods.

The trade acceptance is really a bill of exchange drawn by the seller on the buyer and accepted as such by the purchaser of the goods sold. It is an unconditional order for payment, signed by the person giving it, requiring the person to whom it is addressed to pay a fixed sum at a definite time to a specified person. When accepted, it becomes a two-named paper and is negotiable. If the purchaser has arranged an acceptance credit with his bank, the bank will accept the draft; and if his bank is a member of the Federal Reserve System the draft will command a better rate.

The big advantage of the trade acceptance is that it becomes immediately available for discount or sale. It renders the printer's capital liquid, instead of tying it up in a lot of open accounts or long-time notes.

Of course, the acceptor, the endorser, and the drawer of a trade acceptance are responsible until it is paid, as they would be with an ordinary note, but the trade acceptance is not renewable and can not be paid in part. It is therefore more desirable than notes which can only be discounted at high rates.

Because they represent actual business they are going to help the printer with his customers who want time to see the returns from their advertising before paying for it in full.

These acceptances also will provide work for the printer. They are usually $8\frac{1}{2}$ by 4 inches and should be printed on

safety paper. Printers should not only solicit orders for printing trade acceptances, but should arrange to use them regularly, thereby reducing the cost of collection and losses of interest on capital tied up.

Printing a Necessity.

A great many printers are exercised over the decision of the Government to draft the labor engaged in the so-called non-essential trades and to refuse them more than the minimum amount of fuel during the winter crisis in that very important commodity.

This is no doubt caused by the knowledge that many of the things that are being printed are not only unnecessary but detrimental; but there remains the fact that it is physically impossible to conduct business on the large scale demanded by the war conditions without printing, and that as the pressure increases the demand for printing will become greater.

The shortage of paper may cause a limitation of its use for certain purposes, like the production of books of fiction, and even a curtailment of the allowance for the daily newspapers and magazines, but the general printing-trade will merely suffer by reduction of quality and increase of price.

Certain lines of advertising will be curtailed because of the cost of production and the fact that the manufacturers are devoting all their facilities to government work; but even they must continue to keep their names before the public in consideration of the fact that the war will soon be over and that then there will be a big demand for all classes of goods and the manufacturer who stops advertising entirely will be forgotten.

Taking these facts into consideration, the shortage of labor and fuel for the printing-trade will probably be no greater than sufficient to offset the decrease in normal demand for the period of hostilities, and will thus prove a blessing rather than a damage.

Printing is a necessity without which business can not be conducted, and at the present time it is more necessary than ever because it can and will be made to supply the place of much of the clerical help that has been called to more direct service of the country. As a necessity, it will receive the proper consideration of the Government as do other necessities.

There is no need, therefore, for worry on the part of the printer who is doing commercial work. His field is increasing, and history shows that having once increased it will not go back when peace has come. The outlook for the printer is good.

Now Is the Time for Printers to Advertise.

Unfortunately it is the habit of printers, as well as other retail merchants, to stop advertising when business is seemingly good. As soon as the order-book fills up, printers are apt to stop advertising and wait until there are just about enough orders to keep the plant running a week or so before they resume advertising. Then they hustle out an advertisement that does not do them credit and expect the flow of orders to come the next day.

Just at the present time, many printers are cutting down their advertising because the cost of everything is so high that they feel they can not afford to spend the money.

This is a symptom of bad management. You expect the public to buy printing even at higher prices, knowing that the majority of it is for the purposes of direct advertising, and when they turn you down with the usual remark about the high cost of doing business you are ready with the reply that advertising reduces the cost of getting business, that it is less costly than salesmen, and easier to get in these strenuous days. Why not take a little of your own medicine and advertise right along, so that you will be in the position of many of your customers — full of orders and booking others for future delivery?

Many printers have the idea that orders for printing can not be booked for future delivery, but they are mistaken.

The error is on their part in not getting after the orders soon enough by advertising for the business while they are still busy, and selecting such as will admit of being held for a reasonable time. If the printer waits until the customer is in urgent need of the job, it must be done at once, but if he gently urges him to place the order in time because of the shortage of labor, or the condition of the paper market, or some other equally good reason, there will be enough time allowed to enable the printer to fill the order without the rush.

With the printers, as well as with other business men, the one who advertises all the time has the minimum of slack times and the nearest to a constant run of full time with but little overtime; and, after all, this is the ideal condition. To attain it you must have enough work offered to be able to select that which meets with the conditions of your plant and refuse the offers that would require the upsetting of your plant arrangement and make it necessary to work overtime. Under such conditions, also, the printer's profits will be greater.

There is no time like the present to inaugurate this system of handling your business. Advertise continually and select the orders from those offered. Give your own work the right of way and issue your advertising with the same regularity and care you would that of your best customer.

Is the Electrotyper to Blame?

The electrotyping business is firmly established as one of the necessary auxiliaries of the printing craft, and while it has grown rapidly in the amount and quality of its product there is evidently still room for improvement in the latter according to one of our correspondents, who makes a bitter tirade against a certain electrotyper for furnishing poor plates.

As this is no new dispute, it seems right to define here just where the printer's responsibility ends and where the liability of the electrotyper begins.

In this case the printer has forwarded proofs of the form that was sent to the foundry and of the plate that was received; in addition, he states that the form was carefully made ready on a hand proof-press before being sent to the foundry, and the underlay was securely attached to the bottom of the page. A letter to the electrotyper brought the following answer: "It is not unusual to get forms with underlays, but they are generally torn or wrinkled, and we always remove them before molding the form as we consider that our finishing takes care of this and makes a better plate than we can get by molding with an underlay. We do not take press-proofs of the plates we make as that would add to the cost; in fact, we seldom take any proof from a finished plate."

There are the two sides of the same old dispute: The printer tries to get better plates by using the same manner of make-ready that he would if he were going to print the form, and expects to save that much time in the pressroom. The electrotyper takes the easiest way and trusts to luck to get by; he does not even try to provide himself with evidence that he has tried to make a good plate.

In the present case there is a dispute that the electrotyper should pay for a certain portion of the extra make-ready caused by his carelessness. His defense is that the underlays were all torn and wrinkled, though he admits that the condition might be due to the way in which his wagon man handled the forms in sliding them into the boxes on the wagon; he also admits that he did not notify the printer that this was the case, because he was in the habit of paying no attention to the printer in his attempts to get better plates.

In our opinion the electrotyper was at fault, because he knew that an attempt was being made to cut down the amount of finishing required on the plates, and because he was so indifferent that he did not take the trouble to make proofs of these plates and find that the cuts were so low that it was difficult to print them well, which fact he knew for his finisher

had cut the copper shell around some of them and attempted to drive them up. The printer's proof, which is on coated paper, shows that all the cuts were fully type-high when it was made and that being mounted on metal they should have remained so when molded. Being familiar with the processes of electrotyping, we know that the shell will sometimes warp through the heat of tinning and backing up, and that straightening is necessary; but the fact still faces us that the average electrotyper actually receives any and all kinds of forms and molds them without proving them to see that they are level, the most that he does being to give the quoins an extra twist to make the form tighter, which in most cases does more damage than good because it often causes the bending of border lines and rules.

There is no doubt that many printers are careless in sending forms to the foundry and expect too much of the electrotyper, but that is largely his own fault, for if the electrotyper refused to receive any form not properly locked up, or at least declined to mold it until the printer had done his share, this trade abuse would soon stop.

It is up to the printer to send perfect forms to the electrotyper, and the latter should insist upon his doing so; but it is also the duty of the electrotyper to provide proper facilities for carrying those forms back and forth between the printer and the foundry. If his driver destroys underlays and thus causes imperfect plates, he is just as liable as if that driver had battered the form on the face and thus made it impossible to get good plates.

There is no doubt that there is too little coöperation between these allied branches of the graphic arts, and it is well for the electrotyper to consider that the printer could get along without his service more easily than he could stay in business without forms from the printer. The making of electrotypes is an economic proposition for reducing the cost of printing, but it is possible to print direct from the type and cuts, as has been done on several occasions when the electrotypers were plagued by strikes among their workmen. On the other hand, the printer finds the use of electrotypes profitable and is, therefore, benefited by the electrotyper. What is needed is the getting together on this subject of forms and proofs and the formulation of positive rules on the subject for the guidance of each.

There are other abuses in this interchange between these two branches, one of which we have listed for an early airing, and in this case it may be the printer who will be found guilty. In the case we have just considered there is no reason to doubt that the electrotyper is at fault, and it is his misfortune that the extra cost of make-ready was almost as great as the cost of the plates.

WAR SUBSTITUTES.

Economy for Waste.
Coöperation for Criticism.
Knowledge of Prices for Gossip about Profits.
Cornmeal and Oatmeal for Wheat Flour.
Fish for Beef and Bacon.
Vegetable Oils for Animal Fats.
The Garden Hoe for the Golf-Stick.
Performance for Argument.
Service for Sneers.
Patriotic Push for Peevish Puerilities.
Perishable for Preservable Foods.
Greater Production for a German Peace.
The Beef You Do Not Eat for the Rifle You Can Not Carry.
Conservation for Conversation.
Common Sense for Common Gossip.
Marketing for Telephoning.
Production for Pessimism. —*Canadian Food Bulletin.*

THE WORLD'S GREATEST PRINTERY.

BY HENRY ALLEN.



IF YOU folks think that we Congressmen are able to get our printing done for nothing you have another guess coming. We don't, and if we have it done in the Government Printing Office we pay more for it than if we had it done in one of the print-shops in Washington. I know what I am talking about for I have just had a job done and I saved myself ninety dollars." Thus spoke Speaker Champ Clark at a meeting of The Colorado Society at its meeting in Washington, D. C., on April 2. The Speaker gave an address on "Washington Reminiscences," and in the course of his remarks he dealt with the United States Printing Office, referring to it as the largest of its kind in the world. He said that it was started in the early part of the fifties owing to a dispute as to who should be the "organist," as he termed it, of the Government. The "organist" was, in those days, the publicity man of the party in power and usually ran a newspaper and was the mouthpiece of the President and his cabinet. Owing to a difference of opinion a printing-office was established and it had been growing in dimensions ever since until it had reached such proportions as to have the distinction of handling more work than any other similar institution in the universe.

Congressman Clark, in passing, mentioned that in the early days the office of Public Printer carried with it considerable perquisites, but that as time went on these had been eliminated. The whole of the work was done and billed at cost, and if any of the legislators wanted work done they had to pay for it. With a twinkle in his eye he said he delivered what he thought was a masterly address and as he was turning it over in his mind he became convinced that it ought to be read by other people; hence he was in the market for an edition of 40,000 copies. He scurried around for prices and was able to save himself the \$90 mentioned above.

The tribute paid by the Speaker of the House of Representatives to the efficiency of the Government Printing Office as operated at present awakened in the mind of the writer a desire to see for himself the running of the largest printing-office in the world. The wish proved to be the father of the deed for on the following day his desire was gratified, and the courtesy that was extended to him by the officials was such as to recommend that all who are interested in the art preservative should endeavor to see this busy printing-plant.

A word picture of the actual working conditions in the mammoth establishment is hard to paint and perhaps would be out of place. The hum and noise of the whirl of 154 presses, most of which were in full operation, is almost indescribable, but my readers will better understand what the output of the plant is if I give in actual figures the statistics which were given to me by Public Printer Cornelius Ford, who gave me a cordial and instructive interview. During the year 1917 these presses ate up no less than 34,000,000 pounds of paper. This means that every day of the year from nine to ten carloads are run off on the presses. At the present time fourteen tons of postal cards are daily produced, in addition to the immense volume of other work, not forgetting 104,000 copies of the *Official Bulletin*, which is published for the Official Information Bureau, of which George Creel is the civilian head. Mr. Ford mentioned that in 1917 he sold no less than \$104,000 worth of waste paper which came from the trimming of pamphlets, etc. Very little enameled paper is used, M. F. and S. & S. C. being the principal stock bought. Every pound of paper contracted for has to be manufactured to meet the standards which have been adopted, and it is rejected if it does not measure up to the specifications. At the present time the consumption of book-paper runs about four million pounds a month.

Naturally, the first question which came into my mind was if any difficulty had presented itself with regard to the delivery of these enormous quantities of stock. "No," said Mr. Ford, "we have had but one case and that was very speedily overcome when we gave notice that unless the contract was lived up to the Government would take over the mill and operate it. The regular shipments began to come through the next day. I was in the market for some special stock but could not get much satisfaction here in Washington. I made a hurried trip to New York and at an expenditure of less than fifty dollars managed to get all the stock I wanted and saved over \$10,000 to the Government. I am buying all the book-paper I need today at around six and six and a half cents a pound. The contracts are on public record and can be inspected by any one." What a contrast to the prices demanded and obtained by the jobbers throughout the country!

Mr. Ford said he had little difficulty in securing help in his various departments. The number of employees on the pay-roll is now 5,700, and the average daily amount expended for labor is around \$17,500. The conditions under which the employees work are good, for in the course of the year every one gets a month's vacation with full pay. Three shifts of eight hours each are run, so the office operates twenty-four hours a day. In the monotype department last year, the output on all classes of work was 1,324,895,000 ems of type-matter, and the estimate for the coming year has been put at 1,397,000,000 ems. The greatest number of employees are in the pressrooms and bindery. In March the bindery turned out over half a million pads of various kinds and punched 17,686,482 sheets of paper. In the bindery the daily use of flour for paste is one barrel. This Mr. Hoover considers a waste and Mr. Ford has a chemist at work on a formula to take the place of the flour. If he succeeds, so much more flour will go over the water for use in Europe.

Every piece of printing which goes through the office must be billed to the department using it, at cost; no profit is allowed to be shown. Prior to the war the average monthly output was between \$700,000 and \$800,000, but when the war produced an extra volume it jumped to over a million per month and it will run to nearly \$15,000,000 during 1918. When one takes into consideration that these amounts are cost only, enormity of the output is little less than staggering. An average shop doing half a million a year is considered a factor of no mean character to be dealt with, but when this is multiplied fifty times — which must be done in order to embrace the profit which is included in the sales or output of the smaller shop — the figures are better understood.

The United States Printing Office is a complete plant in itself, making all its own half-tones, zincs, electrotypes, stereotypes, etc., and in addition employs a chemist to assist in the manufacture of the inks. The cost of inks at this time is very illuminating. The ordinary job black costs a fraction over 14 cents, while for half-tone black the cost per pound is 25.8 cents. Bronze-blue and the reds are averaging, at the present day, 48 cents. There is also a department for the manufacture of all the rollers.

In spite of the facilities which are possessed by the office, it is unable to do all the work that is required by the various departments. Every month hundreds of thousands of dollars' worth of work on what are termed exigency orders is being placed in various plants throughout the East. Millions of pamphlets are issued by the Public Information Bureau, the Food Administration and the various departments. The law requires that all this work shall be done by the Public Printer, but it would mean that the present plant would have to be enlarged to the extent of an expenditure of at least half a million dollars to cope with the increased demands of the departments. To get an appropriation of this magnitude would be a hard task even though there is being expended now

a sum of money which is over three times the amount it cost to build the Panama Canal. During the year 1917 the increased expenditures in the printing-office amounted to \$130,000 and Mr. Ford expects that in 1918 it will come to \$480,000.

The student of printing-costs would do well to emulate Mr. Ford in his desire to get down to fine details in connection with what it costs to produce the various jobs that go through his mammoth plant. He insists on a minute and correct record of everything and can tell in an instant what his figures are in any of the various departments. No printer who goes to Washington should miss the opportunity of calling on Mr. Ford; he is assured of a hearty welcome and a trip through the world's greatest printing-plant — which in itself is an education.

There is a good deal of misunderstanding as to what the remuneration of the Public Printer is. In years gone by, the office carried with it a salary, and certain emoluments which made it impossible to estimate what the position was really worth to the holder. For instance, the sale of the waste paper was one of his perquisites, but that has all been done away with and the salary fixed at \$5,500 a year, which, with the responsibility that the office carries, is none too high; in fact, it is safe to say that any one in civil life would be paid far more than the Public Printer is if he had to control the output of an institution running into fifteen million dollars' worth of work, figured at cost at that.

OVERCOMING AN OBSTACLE.

BY TEDDY FACEY.



THE placing of a point-and-a-half or two-point hair-line rule border around a job set in light, delicate type often adds to its appearance in that a border "spots" the words confined therein and really seems to aid the eye in more quickly conveying their significance to the mind. An eight or six to pica light rule border falls far short of its intended purpose if the corners are not perfectly joined, for when gaping or "bungled" they detract considerably from the neatness of the finished product.

Imperfect corners are no sign that such so-called "frail and flimsy" rules can not, with care, be mitered and used advantageously; neither do they always signify carelessness on the compositor's part. The fact that a job enclosed in such a border will usually tie up all "O.K.," but fail, or slip, when put under the pressure of quoins and key, proves that if the mitering of the corners is not at fault, the job is not correctly slugged or spaced out in depth; that the matter is inaccurately set in width, or that the furniture used in locking up the job is imperfect. It is a trying proposition, especially when one is hurried, and a world of labor and patience has been expended on it. There is, however, a remedy for the trouble.

In looking over some "junk" recently, I discovered an antiquated font of well-worn six-point link chain border that had been carefully put aside, instead of in the hell-box, where it rightfully belonged. With it were eight solid corner-pieces. What I mean by "solid" is that the angle was turned on one piece of metal, as illustrated in Fig. 1.

At the time I had just finished the composition on a millinery opening card. You know what is required for this — a light, dainty job.

After considerable trouble, I used a foundry cut and mitered labor-saving two-point hair-line rule as a border, with considerably more than the usual margin outside, and white space within. In order to get the shallow miter on the corners to remain in place, I enclosed the rule border with twelve-point slugs before I tied it up.

As I handled the out-of-date chain border an idea struck me with reference to mitered corners, which I proceeded to test out for my own satisfaction.

Taking four of the eight corner-pieces and a coarse file, I eliminated about ten points from their height; that is, made them ten points shy of type-high, as shown in Fig. 2. Then, with a piece of "burred" rule I scraped away the dried ink and dirt from the inner side, until I got down to the bright metal, which I greased with tallow. Backed with a piece of wooden furniture, I drilled eight holes, 1-6 of an inch in diameter, in each corner-piece, countersinking them as I went along. (See Fig. 3 among the illustrations below.)

Taking eight pieces of the foundry cut and mitered two-point hair-line rule four picas in length on the inside of the

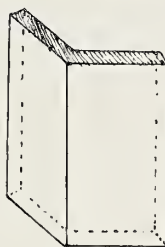


FIG. 1.

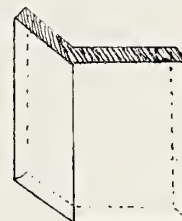


FIG. 2.

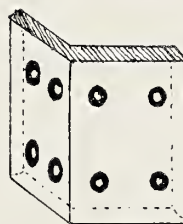


FIG. 3.

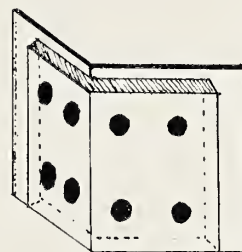


FIG. 4.

miter, with fine emery-paper I polished them on the long or reverse side. Then, with a soldering outfit, I tinned them thoroughly on that side, wiping off the hot solder in haste until but the merest coating remained. Bringing the mitered ends together snugly, I lapped them outside with the doctored type-metal corners. On the inside, next to the brass, I steadied the corners by placing a 4 by 4 piece of metal furniture.

When everything was plumb and true I clamped it all in a vise and by soldering through the flanged or countersunk holes, clinched the tinned surface of the mitered brass pieces of rule on the other side of them in as many places as there were holes. The smoothing off of the surplus solder at the holes to a level with the rest of the corner-piece ended the job. Since using this method I have not had further trouble with shallow, light-weight mitered corners. This is shown in Fig. 4.

THIS IS NO JOKE.

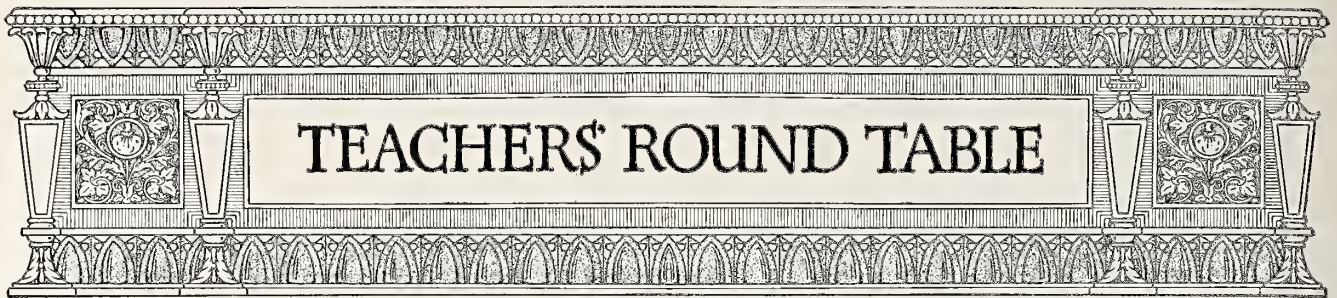
In these days of the high cost of living the following story has a decided point:

The teacher of a primary class was trying to show the children the difference between the natural and man-made wonders and was finding it hard.

"What," she asked, "do you think is the most wonderful thing man ever made?"

A little girl, whose parents were obviously harassed by the question of ways and means, replied as solemnly as the proverbial judge:

"A living for a family."— *Pittsburgh Chronicle-Telegraph*.



BY W. H. HATTON.

Instructors of printing are here offered the opportunity of discussing the various problems that arise during the course of their work. The editor will be glad to receive ideas and suggestions that will be of value to the fraternity.

The Teaching of Printing From a Director's View-Point.

We are very glad to publish the following letter from the director of a department of a school in a city in one of the Western States, because it points out in a forcible manner what we think is the greatest handicap to the success of instruction in printing in our schools. We allude to the paragraph in which the writer gives expression to his conviction that there is scarcely an administrator of educational affairs in the whole country who could go into the manual training shops and teach a lesson as it should be taught to give the work its greatest value. A majority of those teaching printing are practical mechanics who know their trade, but they are forced to do things that are incorrect because those who are at the head of our educational institutions are devoted to cultural attainments regardless of the practical and the possible.

I have just finished reading the letter of Mr. Throssell and your answer (page 233, May issue). You will please pardon me for my boldness in presuming to discuss the subject of teaching printing, for my work is in other lines, although I am accredited as a teacher of printing.

Your answer hits the mark squarely. There is not the slightest reason in making the school print-shop a playroom to use in an attempt, which is certain to fail, to coax boys and girls to do better work in their other school subjects. Such apparent success will not stand close scrutiny, although it may get past the superintendent and even fool some of the pupils and patrons.

The difficulty about teaching printing in school is that it comes in at a time when there are pretty well established ideals in regard to manual training teaching, and it is classed as manual training and taught in the same manner. The fact, however, that the ideals in regard to teaching manual training are pretty well established does not necessarily make them correct, for sometimes even the majority is wrong. The real difference is not that teaching manual training as it is taught should not furnish a criterion for methods of instruction in printing, for the idea that the methods of one should be the same as the methods of the other is sound beyond question. The real trouble is that eighty per cent of the manual training taught in the schools has no industrial value and is worse than worthless from the standpoint of a branch of a liberal education. The only reason it is not as severely scored as the teaching of printing is that there is no one to do the scoring. If the mechanical trades would make as careful a study of the school manual training as the printing-trade has made of school print-shops there would not long be such worthless school shopwork to use as an illustration and reason for such methods of teaching printing.

But I must not close without stating that although probably as much as eighty per cent of the school shopwork deserves the most severe criticism, there are by no means eighty per cent of the teachers who deserve such criticism. The shopwork is taught as it is because of the orders and ideals of those higher up rather than because the teachers believe in such methods of instruction. Of course there is a tendency to increase the number and percentage who agree with those higher up, for those who disagree are gradually forced out of the work and the fellow who does the work which suits the superintendent is the one who is advanced and gets the increase of salary.

Finally, the difficulty is that those in authority in our schools refuse to admit that handwork has any value other than that of helping to teach the other subjects, because they know nothing of the real values of the shopwork, printing, etc.

There is scarcely an administrator of educational affairs in the whole country who could go into the manual training shops and teach a lesson as it ought to be taught to give the work its greatest value. They have no conception of a study that does not consist of memory drill. To them,

the ability to use judgment in spacing, layout, selection of type-faces, etc., means nothing. I recently visited one of the country's most noted trade schools. The teacher of printing told me that his boys were learning substantially nothing because he was compelled to keep them on work for the city that would not permit of instruction. The boys were fully aware that they were being exploited for the purpose of getting some figures to put in the annual report, and got even at every opportunity. They seemed to take every possible chance to throw the type out of the window or into the wrong case. This is not some little cross-roads school, but one that our great educators are telling us about. The work in the other shops was no better. The boys in one room were rushing out a lot of furniture without even time to attempt to teach correct methods of work.

This is what the teaching of printing is up against, and what the whole problem of modern education is up against. In most of the work the situation seems hopeless as there is no adequate organization to combat the condition. With the printing-trade there is some hope as you have an organization that can have an effect if it will only keep up the fight. Many of us hope that you will and we are ready to aid in any way we can, but the conditions seem overwhelming. Don't condemn the teachers. There are many teachers who are not doing as they ought, but they would soon be eliminated if those whose ideals are right were given a chance to demonstrate what proper instruction can accomplish. If we could have a few print-shops in our public schools like those I saw some miles east of the one just described, a standard would soon be set that would compel others to follow, but that teacher is not likely to be tolerated in our public schools. His ideals would hinder his getting such a position.

The Difference Between Prevocational and Vocational Work.

There is more or less confusion over the meaning of the terms used in our schools to distinguish one grade of trade study from another. An intelligent discussion of subjects relating to the teaching of printing can not be conducted unless we all have the same conception of the scope of the work done in the several divisions of trade instruction. Upon request, Mr. Lewis A. Wilson, industrial director of the schools of the State of New York, has written the following, prefacing it with apologies for the shortness of his explanations and giving as his reasons the heavy demands now made on him. For short, special war emergency courses. It will be seen from his description that all schools for the instruction of printing can be divided under the three heads of prevocational, trade preparatory and trade.

"The fundamental difference between prevocational and vocational work is as follows:

"Prevocational education is in the field of general education and is not in the field of special education: The prevocational work is introduced in the elementary schools to improve methods in general education, to give a boy a background of experience which will enable him to make a wise selection of a trade, and to stimulate his interest in the work of the elementary school. The boys who are enrolled in the prevocational schools spend but a short time in each special line of work. The other subjects in the schools are not definitely correlated with the shopwork that the boy carries on during this period of training.

"On the other hand, the boy who enters a vocational, trade preparatory or pre-employment industrial school special-

izes in a trade for a period of two years. It is fair to assume that the boy has made up his mind to enter a certain line of work and is devoting two years to preparing himself for an advantageous entrance into the special field he has selected as his vocation. All the work in this type of school centers on the trade work of the boy. The drawing, mathematics and science are closely correlated with the shopwork the boy follows. The methods employed in the shop are more comparable with the commercial methods than are those employed in the prevocational schools. The boys who enter the trade preparatory schools are fourteen years of age, and their course of training is usually two years in length, which carries a boy to an age where it is possible to enter industry. On the other hand, there is no special age requirement for admission to a prevocational school, and as a result the boy who enters a prevocational course at the age of twelve completes the course at the age of fourteen, and because of the rules governing the employment of young workers in the trades it is impossible for him to enter them before the age of sixteen."

The Parts of a Type.

When the student begins to study printing, it is necessary that a lesson be given him upon the construction of type. The following lesson with questions and answers is designed for that purpose, and any suggestions that would make the lesson more valuable to both student and teacher will be welcomed by this department:

By far the most important tools a compositor handles are the types he assembles, and as it is necessary for the compositor to refer to the parts of a type from time to time in the performance of his work, the student should become familiar with the names by which they are known.

From the names given to denote the different parts, it would seem that whoever was responsible for the terms used must have had the human form in mind, for we find that the face of a type is supported by the body, which in turn is supported by feet.

The face of a type is that part which receives the ink from the rollers and, when under impression, imparts the ink to the paper. The principal parts of the face are the stem, ceriph and kern. The stems are the heavy down strokes which when used in combination with light lines produce contrast — a very necessary factor in letters that are easily read. They originated with the ancient scribes, who wrote with a reed sharpened to a point and held in a vertical position. The up strokes of the reed were light and the down strokes heavy.

The student should pay particular attention to the ceriphs — which are the fine lines at the top and bottom of letters, because upon the formation of this part of a letter largely depends the style of the face. Rounding ceriphs are found on letters that are grouped as old-style romans and straight ceriphs are found on modern romans. In the old-style and modern roman letters, the ceriphs recede into hair-lines, while in the group of letters known as antique, the ceriphs are thick and print an even color.

A projection over the body of a letter is known as a kern, and it is because of this that the lower-case "f," "l" and "i" were cast as logotypes or ligatures, so that the kern found on the lower-case "f" would not interfere with ascending letters that followed, and cause one or the other to become broken. The lower-case "f" in most of our modern faces has been cast so that the entire face is now supported by the body, and there

is little difficulty in placing it with other ascending letters. There are still many letters, however, designed to resemble and retain characteristics of the early roman faces that have the "f" and "ff" kerned, and in script and italic types kerned letters are very common. In the use of these letters greater care is necessary, as rough handling by either the compositor or the stoneman will cause the delicate kerned parts to be broken.

That part of a type leading from the face to the body has always been known as the beard, but typefounders often refer to it as the matrix depth. It is the depth of the mold from which the face is formed; the space between the lines and stems of the face is the counter.

The shoulder of a type is that part of the top of the body below the face that extends to the side in which the nick is cut. It is a very important part of a type and must be taken into consideration whenever one body is aligned with another.

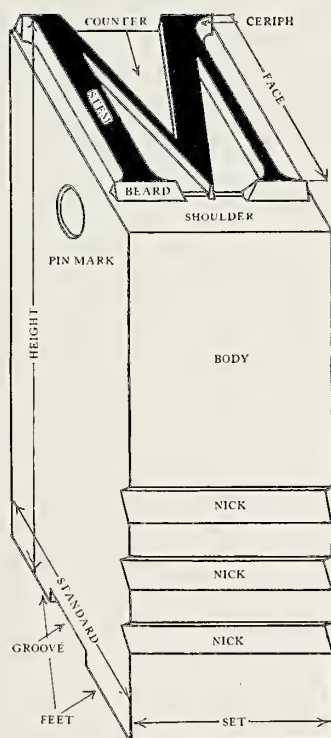
The body of a type is that part which supports the face and is designed to meet three requirements and to serve with equal importance the designer of type, the pressman and the compositor.

The designer of the type-face controls the width of his letters so that he can surround them with the correct amount of white space and vary the characters according to his taste. The average printer has very little to do with the form and style of the letters he uses, and depends almost entirely upon what the typefounder sells him and what is created by the designer of type in the employ of the foundry. Early printers exerted a far greater influence upon the appearance of their work than the individual printer in these modern times for they were closely associated with the designer of the type-faces they used. Collectively, however, printers today influence the typefounder and designer of type by favorable or unfavorable reception of new type-faces, for type will sell and be extensively used only when it meets popular approval. As printers, we should educate

ourselves in the construction and adaptability of type-faces and should refuse to accept any but type-designs that are beautiful in line and color, and, above all, legible. As the body of a type supports the face, the width of the body must vary to accommodate the different characters. The letter "i" will not require as wide a body as the letter "w," or a period as wide a body as the "e." The width of the type-body is called the set, and refers to the set of the mold used when the type is cast.

The pressman is interested in the height of type. It is his duty to secure an even impression, and to obtain this even impression each type in the form must be cast to a standard height, for if one character is higher than those around it, that character will punch through the sheet when printed. Then again, if a character is lower than those around it, the impression will not be sufficient on that particular letter to make it print, nor will the rollers ink it when passing over the form. One can readily see, then, the necessity of all type being cast to a standard height — which in America is .918 of an inch.

The compositor insists that the typefounders cast each letter included in a font in such a way that when placed in the composing-stick, side by side, there shall be no difference in the bodies of the type assembled. This is absolutely necessary, as his duty is to assemble great quantities of types into a compact mass and, when assembled, to have them lift



Showing the Names of the Different Parts of a Type.

from the imposing-stone when locked up in a form for printing. The side of the type-body, or the dimension running with the depth of the face, is called the standard of a type. The standard is a multiple of the typographic point, which is approximately a seventy-second of an inch. (To be accurate, 72 points are .996 of an inch, but printers everywhere accept 72 points as an inch, for it is close enough for practical purposes.)

Near the top of the body on one side is the pin-mark, a small circular indentation made in the process of manufacture by a small pin, which forms part of the type-casting machine.

A nick is a hollow cut in the body of a type. Letters of some fonts carry three or four nicks and others only one. The nick is cut in the body to enable the compositor to distinguish one font of type from another, but more particularly to tell him how to pick the letter up so that when placed in the composing-stick, nick out, the letter or character will be in its correct position. A compositor does not, as a rule, look at the face of the letter he is picking from the type-case, but he does look at the nick, endeavoring at all times to carry his type to the composing-stick with the nick out.

The groove is made by the typedresser, who planes, from the bottom of the type, a jet of metal that is left when the type is cast. This groove separates the bottom into two feet upon which the type rests. It is very important that the type rest upon both feet, for if it does not, the type will not print clearly.

Type-metal of any kind consists, for the greater part, of lead, the balance being of tin and antimony, according to the grade of the metal. The property of the tin is to make the lead tough and fluid, while that of the antimony is to harden the lead and the tin, thus making it adaptable as a type-metal.

This lesson is followed by a test covering the following questions and answers:

- 1.—Describe the face of type.
Answer.—The face of type is that part which receives the ink from the rollers and, when under impression, imparts the ink to the paper.
- 2.—What are the principal parts of the face?
Answer.—The principal parts of the face are the stem, ceriph and kern.
- 3.—What is the difference between the ceriphs on old-style and modern roman letters?
Answer.—On old-style romans the ceriphs are rounding, while on modern roman letters the ceriphs are straight and mechanical.
- 4.—Does the style of a letter largely depend upon the formation of the ceriph?
Answer.—It does.
- 5.—Why are the lower-case *f* and *i* cast in a logotype?
Answer.—So that the kern on the *f* will not be broken by the dot on the *i*.
- 6.—What is known as the matrix depth?
Answer.—The distance from the face to the shoulder is known as the matrix depth.
- 7.—Where is the shoulder located?
Answer.—The shoulder is located below the face and extends to the side of the body in which the nick is cut.
- 8.—What is the body of a type?
Answer.—The body of a type is that part which supports the face.
- 9.—Upon what does the designer of type insist?
Answer.—That the width of the type-body be left with him to decide so that he can vary the character according to his taste.
- 10.—To secure an even impression what does the pressman require of type?
Answer.—That each character be cast to a standard height.
- 11.—What is the height of type?
Answer.—.918 of an inch.
- 12.—What must the typefounder do to meet the requirements of the compositor?
Answer.—He must cast every letter so that when laid in the composing-stick, with the nicks out, there will be no difference in the bodies of the type assembled if taken from the same font.
- 13.—To what part of the body does the standard apply?
Answer.—To the sides of the type that are placed together when the nicks are in line.
- 14.—When is type "off its feet"?
Answer.—When it is in a slanting position in the stick or form and does not print clearly.
- 15.—What are the chief ingredients of type-metal?
Answer.—Lead, tin and antimony.

Keeping the Case Straight in the Printing Class.

BY JOHN L. DEAL, INSTRUCTOR IN PRINTING,
ROCHESTER, NEW YORK.

From time immemorial there has been a constant struggle, especially when there are any beginners in a printing-office, to keep the letters in their respective boxes, or to "keep the case straight." Perhaps it might be of interest to hear how this result has been fairly well attained in a manual training room in printing where over two hundred boys use the same cases of type.

The type equipment consists of one case of fourteen-point Century Old Style, one case of ten-point small caps, one case of ten-point italic and twenty-two cases of ten-point Century Old Style. These cases are used by over ten classes, from 6-a to 8-a, inclusive, the average attendance of each class being about twenty. Practically each case is used by ten different boys. How to keep the cases "clean" is the problem. The following solution has worked very well in at least two cases:

The cases are numbered from one to twenty-five, and in each class, each boy has a case with a certain number assigned to him. He takes the same case every time he comes to class, and his number is entered after his name in the class record.

First, an ordinary pad book and a sheet of paper were issued to each member of the first class of the term. The cases had already been placed upon the desks, and the pad backs were placed on the cases, and used to write upon. The paper was ruled off vertically into a number of columns and the first boy to have the case entered his name at the top of the first column. He then set up every letter in the lower-case "a" box and entered on the sheet, in the column under his name, the number of errors found in this box. He continued to sort out the lower-case boxes in alphabetical order until the end of the class period, and returned his case to the rack with the card and sheet of paper included.

When the next class appeared, the boy having case—let us say No. 5—entered his name at the top of the second column and continued to sort out the case in alphabetical order, starting where the boy preceding him left off.

This method is carried out until the lower-case, points, figures, capitals, other characters, and finally quads and spaces, have all been sorted, taking perhaps two weeks or more, sometimes the same boy or boys working on a case two or more times.

The boy who sorts the spaces, having ascertained that all the letters and characters have been looked over and that he completes the spaces, requests the instructor to O. K. the sheet, which has been kept with the case and which shows how many different boys have worked on the case, and just how much each accomplished. This boy assumes the responsibility that all letters and characters have been sorted out, and he very easily can do this by consulting the sheet.

The instructor writes on the board, in a predesignated space, the number of the case and the date of O. K., as well as the class of the boy who asks for the O. K.

Now let us follow case No. 5 further. After the case has been O. K'd, the next boy to take it may spend the first few minutes of the class period in briefly examining the case to see if there are any mistakes in it. If there are three or more mistakes in any one box, the boy will make out a complaint sheet having the following items:

First: Name of complainant.....
Second: Date
Third: Class of complainant.....
Fourth: How many mistakes in what box.....

This complaint sheet is taken up at the end of the period and examined and assigned to the boy responsible for the errors.

If the case has just been sorted, the error is entered against the boy sorting the box. If the case has been distributed in

or used to set type from, the error is entered against the boy last having the case. If for any reason the boy in the class just preceding the complaint has not used the case, the error is placed against the boy in the next preceding class. This can be ascertained by consulting the class record.

When it has been determined who is responsible for the error, it is entered against him in a predesignated place on the board which has been assigned to his class, in the following manner:

Name of boy having case.....
Case No.....
How many mistakes in what box.....
Complaint made by.....

This method has been found to be very effective for the following reasons:

First.—A spirit of class rivalry can be started along lines of accuracy in keeping the cases straight.

Second.—An accurate check can be kept on the scholar and any repeated mistakes remedied.

Third.—In one week any point not understood by the scholar can be detected.

Fourth.—The same principle can be introduced into the lesson.

Fifth.—Speed and accuracy can be obtained for the reason that the cases are in good order.

Sixth.—Finally, the cases really are kept in an excellent condition.

As the scholar takes up more advanced projects he can do so with the confidence that he can attain better results, and a better give-and-take attitude is engendered in the class. If he starts out to set type after rapidly looking over his case, and has proceeded a short time and comes across a box with wrong letters in it, he stops and takes out all the letters or characters in this box, and if he finds three or more mistakes he enters a complaint after the manner indicated above. It will be noted that all complaints are made against errors and not against any boy. This point can not be overestimated.

Thus it can be seen, and thus it has been established, that the complaint system of keeping the cases straight has proved, in at least two cases, to meet a real need. The plan should prove equally successful in all schools.

Ten Reasons for Joining the International Association of Teachers of Printing.

President Donnelly of the International Association of Teachers of Printing sends us for publication the following ten reasons why teachers of printing should become members. President Donnelly's enthusiastic work for the association affords strong proof of his statement in article two.

1.—Because the organization will help us help our posterity.

2.—Because the officers are men who are full of "pep" and want to reach a certain goal and will lend their best efforts to that end.

3.—Because united we can standardize courses of study, equipment, etc.

4.—Because we can check evils as they crop up.

5.—Because it will bring us many reforms redounding to the benefit of vocational training.

6.—Because it will help us find true conditions.

7.—Because it will bring good fellowship into our ranks.

8.—Because it will give us that which is so necessary — "back-bone."

9.—Because it will give us an opportunity to compare notes with our fellow teachers and interchange ideas.

10.—Because it will give us an opportunity to invite authorities or experts to lecture to us from time to time in the interest of our greater knowledge.

An Appeal to Reason — Concerning the Introduction and Conduct of Printing Courses in the Public Schools.

BY F. W. ENGELHARDT, TEACHER OF PRINTING, CINCINNATI PUBLIC SCHOOLS.

Even before the United States Government, through the mediums of the President's message and the passing of the Smith-Hughes Bill, took cognizance of the needs of the country's industries and officially fathered the movement for vocational education, much was said concerning the value of printing as an educational subject.

The urgent need for a class of apprentices of much broader capacity than those of the past has produced a problem which may be approached from several aspects. Let us in this article consider, for a moment, printing from five of the most frequently discussed phases: (1) Printing as an academic subject; (2) as a continuation subject; (3) as a coöperative subject; (4) as a vocational subject; (5) as a prevocational subject.

Many and prolonged have been the complaints of not only employing printers but of the business and professional men generally that for some unexplained reason the boys who come to them for employment at the end of their school careers are woefully deficient in the use of business English and arithmetic, notably so in spelling, capitalization, punctuation, sentence structure, paragraphing and syllabication. This article is in no way intended as a criticism of the methods of teaching English or arithmetic, but the complaint above referred to is very general, and the introduction of printing as a school subject, if properly directed, may tend to improve the situation materially.

An instance typical of the general complaint may be found in an article published in THE INLAND PRINTER, of April, 1917. This article, captioned "After the War, What?" is composed of extracts from an address delivered by F. C. Schwedtmann, of the National City Bank of New York, before the Wisconsin Commercial and Industrial Congress, held at Madison under the auspices of the Department of Economics of the University of Wisconsin. I quote from the article as follows:

Bringing Education and Business Together.

"Our common schools must be brought closer to business and to the practical needs of every-day life. Vocational schools in particular are a step in the right direction. They act on the principle that there is no better way of learning to do a thing than, by doing it, and to reinforce principles by processes during the formative years of a young man's life. They received mention by the President in his message to Congress December 5, in which he said: 'At the last session of the Congress a bill was passed by the Senate which provides for the promotion of vocational and industrial education, which is of vital importance to the whole country because it concerns a matter too long neglected, upon which the *thorough industrial preparation of the country* for the critical years of economic development immediately ahead of us in a large measure depends.'

"This matter of an educational system in the common schools, which is inadequate for our industrial needs, has come home to us in the National City Bank very strongly. Our educational department has noticed that, without exaggeration, nine out of ten boys who come to us for employment are ill-fitted for any position, either in this or any similar institution. We have been forced by business needs to develop the boy's work especially in our general educational program. From the time the boy enters the bank after a scientific physical and mental examination, we expend our greatest effort in remedying faults acquired in earlier training. For an hour a day they are taken away from their regular bank work and given the most practical training we can devise in arithmetic,

business English, office practice and fundamentals in banking, or, in general, what might be called, with no reflection at all upon the boys, 'neglected education.'

"The need which we, in common with all business men, feel for better-trained recruits to industry, is so pressing that right now we have under consideration a plan for establishing an apprenticeship system which will take boys from sixteen to seventeen years old and give them a scientific training for a banking career."

(1) It is the writer's theory that the trouble, in a large measure, is this (especially the teaching of English): The student is given too much theory and too little practice. From the opening of the school term he is given a great measure of oral and mental work, with an occasional written test. After the test, if the papers are returned at all, they are given to the student to note his errors. This notation is almost universally mental, and so does not stick. Before the student has time for but the briefest notation of errors he is again crowded with more advanced theoretical work and the notation is entirely lost. Here, to my notion, is the field for the greatest good of a printing course — not in the manual training or industrial arts course, but in the general course, as a laboratory of applied English. If the author's theory is correct, and the student were sent to the English (or printing) laboratory at designated regular periods to apply the theory he has learned in the classroom, a vast improvement would be noted in the capacity of the recruits for industry in any line of endeavor. Arithmetic could be applied in the same way. Teach arithmetic and English by doing them. An English laboratory is just as important as a chemistry laboratory, and in these days no educator would even think of teaching chemistry or physics without a laboratory. The introduction of special training in the business English of the present day, with the practical application which might be had through the printing laboratory, would be the most far-reaching in its effects of any addition to the school curriculum of modern times. When we consider the efforts made in modern high schools to prepare students to meet university and college requirements, and find that the cultural training is for practically ten per cent of the student body, and that ninety per cent are, through force of circumstances, compelled to enter the commercial world as wage-earners, it would seem but fair that he should pursue only such subjects as would enable him to equip himself to intelligently master business forms, correspondence, market values, etc., rather than the classics; and, in addition, such forms of mathematics as will logically come to him for solution in the business world.

(2) As a continuation subject, the foregoing idea should be carried out with still greater zeal. The boy who works at the printing-trade should be given in school only that which the shop has neither the time nor the facilities for giving, namely: the fundamental principles underlying the various processes in the printing industry, using the equipment for demonstration only.

(3) As a coöperative part-time subject the foregoing applies with ever-increasing force, but with two years of full-time school work to prepare the student to work into the shop organization intelligently. As a suggestion, the second year of the course should be given over largely to teaching of actual technical processes before the student enters the shop on half-time schedule.

(4) As a vocational subject the sole aim should be to improve the student's ability to master business English and arithmetic intelligently, using the equipment to give him an intelligent and comprehensive survey of as many of the processes used in the industry as the equipment of the plant will permit, always sedulously avoiding specialization in any branch as the time for that has not yet come. If the student must have specialization, let it come in a postgraduate course

of two years, making a total of six school years in printing. With this kind of training, the boy will be fit material at the end of his high-school career for the special work in the printing world which he will have selected as his life-work. He will then be the kind of apprentice with whom the business man will have the minimum amount of trouble in adjusting to his allotted place in the business organization.

On this plan the employer and artizan can meet on common ground for the good of the industry and with no injustice to the boy or his future.

(5) The term prevocational, it seems to me, is uncalled for and vague, as applied to educational lines, because, to be operative, it would take the child of less than thirteen years of age into consideration. No one can reasonably tell at that age what the line of the child's life endeavor will be — least of all the child himself.

Dangers.

There are a number of conditions which must be avoided if this valuable branch of education is to do its utmost good for mankind and if the printing industry is to be saved from utter prostitution.

The first of these is the idea which some school authorities have that their printing-rooms save money by producing all of their numerous school forms, blanks and miscellaneous printing. There is too little constructive and instructive education in this kind of work to do the student any permanent good. It also has a tendency to lessen his interest in the study of the art, for he feels and knows that he is being exploited. The psychological effect is harmful. This kind of work can be had very cheaply in the open market, but is costly as a school-plant proposition, and, once started, it grows in volume until there is practically no time left for teaching, and the boy becomes a workman without salary rather than a student.

The next danger is that of the teacher of printing who has the effrontery to design an elaborate technical course which he knows, if he will stop to give the matter a thought, can never be covered in the limited time allotted by the school curriculum. Go the country over and scan the courses laid out by, or for, printing teachers; you will find that most of them allow a maximum of one and one-half hours daily four or five days a week and not to exceed forty school weeks — three hundred hours a year, or one thousand two hundred hours for the course. In this time the course prescribes the teaching of every phase of the printing industry, from estimating to the finished product — even the mechanism of the linotype and monotype — and then reaches out and teaches the entire newspaper and magazine business. Just think of it! The entire printing industry taught in one thousand two hundred hours, one hundred and fifty eight-hour days, or five months, with a few fonts of type, a hand paper-cutter and usually one or two small Gordon presses.

I saw within the past six months a tentative summer-school course where, in addition to all of this, excursions to seven kinds of commercial plants were provided for — and all of this in two ten-weeks' courses. Sounds like the advertisement, "Ragtime taught in twenty lessons," doesn't it?

Let us get down to bed-rock and teach, not the printing-trades, but fundamental principles underlying the greatest art in the world, and let this art again be the business and professional man's salvation by becoming the best vehicle for teaching business arithmetic, business English and business efficiency!

WITH APOLOGIES TO CREEL.

"Pa, what's a press censor?"

"He's a man who knows more than he thinks other people ought to, my son." — *Boston Transcript*.



PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Number of Collectives and Punctuation.

H. B. B., Ventura, California, asks: "Should we say 'The fire department are agents' or 'is agents'? In punctuation, should the style followed by some of the leading magazines be used in newspaper work?"

Answer.—When the person speaking uses a collective noun with the thought that each member is an agent it is right to say "are agents." When the thought is of one agency held by the collection as a whole "is agent" is the correct expression. "Is agents" can never be right. In the advertisement which prompted the question the meaning is undoubtedly that individual members are agents, not that the department as a whole is an agent. The same reasoning applies to a company or corporation. The question as to punctuation is too blindly asked for direct answer. Whether in a magazine or a newspaper, the punctuation should be dictated by common sense. Points should be used where necessary to make the meaning clear, and omitted where not necessary for this. As De Vinne says: "The function of points is to make expression intelligible. Punctuation tries to do this by separating the words that are not closely related, and by keeping together those that are related." People in general may well be helped in knowing just how by Teall's book on "Punctuation," published by D. Appleton & Co., New York, for \$1.

Proper Adjectives with Un- Prefixed.

W. A. B., New York, writes: "What is one to do about capitalizing words derived from proper names preceded by *un-*? Today I saw this in print: 'We do not dare to eat a meal that is Unhooverized.' It looks funny. The other day I saw this: 'The dispatch seems to be badly Creeled.' Suppose I want to ask, 'Who will uncreel it?' Shall I write Uncreel, un-Creel, or (what seems indefensible) unCreel? To write un-Shakespearean seems quite natural, and I think we commonly meet un-American. Yet I can not discover any logic underlying this use. Un- is an English prefix denoting privation, and does not tolerate the hyphen, as do *pro-* and *anti-*, which are imported. I have no doubt that the hyphen is correct, according to usage. Is it correct also in theory?"

Answer.—The words inquired about are almost all mere nonce-words, and altogether too infrequent to demand much attention. In such cases it is not worth while to theorize. It is better to accept usage as it is, when there is an established usage, and when we have no established usage we are at liberty to do as we choose without fear of criticism. No one would ever trouble himself with criticism of detail so utterly unimportant; at least, so it seems to me. Search in books for authoritative decision in such cases is useless, as the books do not mention them. My personal decision is uncompromisingly adverse to the first form mentioned by our correspondent. I can see no reason for writing any such form as Unhooverize or Uncreel, although I can guess a reason that may have led others to do so. It may have been supposed to be analogous

to proper adjectives like *Cispadane* and nouns like *Ciscaucasia*; but to me this analogy is non-existent, and I should write all these words with a hyphen and the capital, like *un-American*. Believing, as our correspondent does, that the hyphen is correct according to usage, I can not see any need of further study as to theory.

Pronouns for the Supreme Being.

O. J. M., Los Angeles, California, writes: "In ruling on the capitalization of 'nouns and adjectives used to designate the Supreme Being or Power,' the Manual of Style of the Chicago University Press says: 'And all pronouns referring to same, when not closely preceded or followed by a distinctive name, or unless such reference is otherwise perfectly clear.' Is this simply a notion of its maker, or is it the generally accepted rule? I have seen a ruling that 'all pronouns except those commencing with *w*, who, whom, or whose, should be capitalized.' Yet in Wilson's 'Punctuation' (p. 261) the rule is, 'Pronouns referring to God and Christ should not begin with capitals unless they are used emphatically with the noun. Hymns and prayers are often disfigured by the unnecessary use of these letters.' My own opinion is that personal pronouns (not possessive pronouns) are properly capitalized when referring to the Divine Being, but only when emphatic and unaccompanied by a noun; for example:

O Thou, who dwell'st throughout all space,
And mak'st the world thy throne."

Answer.—I do not know of any subject on which our grammarians have left us more uninformed than on this subject of the use of capitals. Consequently it is not surprising to find inadequate ruling in a book of styles made for a set of printers. My own personal experience with these pronouns among printers is that the only rule widely recognized by them is that all pronouns for Deity except *who*, *whom*, and *whose* must be capitalized when they show plainly such reference, whether with or without a name directly accompanying. At the same time I personally agree with Wilson that many prayers and hymns are disfigured with the use of many unnecessary capitals. However, aside from disagreeing with one point of differentiation attempted by our correspondent, I do not feel inclined to attempt any new rule. No assent can be given to the attempt to capitalize personal and not possessive pronouns. The possessive pronouns are as truly personal as any others, and must be included with the others. The only authorized ruling on these pronouns that seems worth reproducing is that by Theodore L. De Vinne, given in "Correct Composition," page 110, as follows: "The pronouns *Thee*, *Thou*, and *Thy* [and *Thine*], *He*, *Him*, and *His*, specifying God, always begin with a lower-case letter in the Bible, but in hymn-books and other manuals of devotion it is usual to give them a capital letter. The pronouns *that*, *which*, *who*, *whose*, and *whom*, referring to Deity or divine attributes, do not take a capital letter. The capitalizing of a pronoun is contrary to the general rules of English grammar, but for this purpose capitals have

found approval for many years, and when a compositor or proofreader finds such pronouns consistently capitalized in manuscript he should not make or suggest their alteration to lower-case letters." In fact, some printers think these capitals of pronouns are all absolutely demanded by reason and rule, and some think there is neither reason nor rule that calls for them; and the same difference appears among writers.

O'Clock in Head-Lines.

A. L. C., Corning, Iowa, asks us to decide a dispute: "A dispute has arisen here as to the correct capitalization of the word o'clock when it occurs in an 'upper and lower' line. I hold that it should be 'o'Clock.' My reasoning is that o' stands for 'of the,' and should not be capitalized, while the 'boss' writes the word O'clock, and has marked it so on my proof. Which is right?"

Answer.—In such a case I should greatly prefer to cite recognized authorities; but I can not find any mention of the matter in books. My own opinion is that the "boss" mentioned is on the wrong side of the fence; reason is all against his way, and in favor of the other way. But why should an operator or compositor dispute with his "boss" about such matters? In most circumstances he will certainly find it best to do what the man in authority dictates, no matter how well he knows it to be wrong. One of my earliest lessons in proofreading was that a certain customer's innumerable and mostly non-sensible commas must be inserted in his work.

THE EDITOR VERSUS THE PROPRIETOR.

The normal and healthy condition for the press is that "there should be a large number of newspapers with moderate circulations freely competing with each other." This is the view of an English journalist, who frankly avows himself as "one of the old school"—Mr. J. A. Spender. His comment in *The Westminster Gazette* (London) deals primarily with British conditions, but as the organization known as "The Northcliffe Press" has its counterparts in this country, his observations are not without point for us. The ideal which he sets up, he declares, "gives variety of opinion and full employment for free and vigorous minds." On the other hand:

"Our present tendency is to few newspapers with enormous circulations, and those few controlled by still fewer proprietors. An immensely greater number of newspapers is sold today than twenty years ago, but the increase is merely the multiplication of the same thing, and, so far at least as the journalism of opinion is concerned, there has been no corresponding increase of brains and ability in its production. The public would be astonished if it knew how few writers are regularly engaged in political journalism in these times and how little opportunity there is for the exercise of a free judgment. The trust principle has exactly the same result in journalism as in all other trades. It establishes the control of the boss by depriving the worker of a free market for his talents, and constantly increases the power of the one and diminishes the power of the other. Whether this makes for a more efficient and commercially successful type of newspaper is not for me to judge, but it is undoubtedly a disaster for the journalism of opinion, and, I believe, a danger to the State.

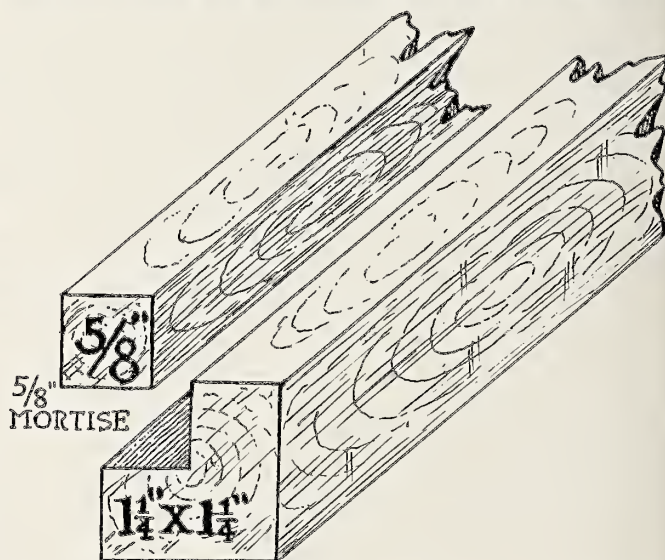
"During the thirty-three years which I have been connected with journalism I have seen the power of the editor and writer constantly diminishing and the power of the proprietor constantly increasing. The relation of proprietor and editor was till late in the last century one of the most honorable features of English journalism. It was a free partnership founded on identity of view, worked on both sides with forbearance and courtesy, and sufficiently regulated by the custom of the profession. Proprietor and editor were necessarily agreed about the general policy of the paper, but its daily control rested entirely with the editor, and it was part of his

contract that he should be free from dictation or instruction of any kind. That the editor should have the confidence of the proprietor and that the proprietor should, within this limit, give him and his staff all the latitude that free minds must have, if they are to work effectively and honestly, were the conditions of this honorable service, and under them the working journalist was seldom, if ever, compelled to write against his judgment or his conscience. These are the only conditions in which the journalism of opinion can be honest, vigorous and independent, and the working journalists must make an effort to get them re-established if they wish to keep up the repute of their profession. Journalists can neither do justice to themselves nor serve the public honestly in a syndicated press producing opinion to a pattern designed by its proprietor. If that press is to be the model, the profession of journalism will not be recruited from independent and self-respecting men."—*The Literary Digest*.

CUTTER-STICK ECONOMY.

BY C. M. MAHOOD.

We have a cutter that takes a stick $1\frac{1}{4}$ inches square, a size that we have had difficulty in procuring from local shops because their two stock sizes of rock maple were 1 and 2 inches, each of which was impractical to use. Therefore we took one of the regular size sticks, selecting one that was perfectly straight and well seasoned, and had a recess exactly



$\frac{5}{8}$ of an inch square mortised in the side. We then had all the $1\frac{1}{4}$ -inch sticks on hand cut down to this size, which gave us four sticks $\frac{5}{8}$ of an inch square to each of the old size with two good cutting faces and one-half the old face available. Then we had a supply of new sticks cut up, but $\frac{5}{8}$ of an inch instead of $1\frac{1}{4}$ inches square, and the saving in the cost was remarkable. The $\frac{5}{8}$ -inch stick gives two cutting points to each side and the same service as the $1\frac{1}{4}$ -inch stick, and we can now have sticks made from scraps at the local shops and save not only in the cost but also all the transportation charges. These small size sticks are just as practical in every way, and one only needs to use care in not coming down unnecessarily hard on the final stroke, which might cause the narrower stick to split, though this has never happened with us.

OUT OF DATE.

Advertiser — I should like to have this placed next to pure reading-matter.

Modern Magazine Editor — Oh, but we don't print that kind of stories any more. — *Judge*.

FROM COPYHOLDER TO PROOFREADER.

NO. 10.—BY H. B. COOPER.



REGARDING capital letters, not all the rules of all the proofrooms can rob the reader of the necessity for discrimination. Oftentimes there is a subtle distinction between the uses of capital letters and lower-case — not an absolutely clear-cut line. It may not be a case of right or wrong at all, but style, or customer's preference, or even the exigencies of the printing-office. Some of the finer points of capitalization are well brought out in the following illustrative examples:

- 1.—Spinach — Can it or Dry It.
- 2.—The Old Versus the New.
- 3.—Her essay, The All-Round Woman Versus the Specializing Genius.
- 4.—I never tired of hearing about Cinderella and the prince.
- 5.—Our men are doing their part with the tricolor of France flying beside the Stars and Stripes.
- 6.—The sunlight falls across the silken folds of the national colors and the dark blue flag of the Navy, where they stand draped side by side on the altar.

These are half a dozen examples of what I call capitalization for equality, or balance — not unlike the "parallel construction" of rhetoric. In the heading 1, the capitalizing of the last word *It* suggests that the two coordinate clauses *Can It or Dry It* should preferably look alike — not different from each other. In 2 and 3, *The Old* is balanced by *The New*, and *The All-Round Woman* by *The Specializing Genius*. In 4, Cinderella and her Prince must not go capped and lower-case through the story, since they go together — true lovers. One is just as much the hero as the other is the heroine of the fairy tale. In 5 and 6, remember the principle "Treat them both alike," applied in cases where it would seem invidious to make any difference at all. Especially at such a time as this, it is a happy thought to do honor to our Ally's flag, as to our own, when we see the two flying together in the breeze. So also our National colors, draped on the altar side by side with our flag of the Navy, call for a patriotic touch that the proof-reader knows how to give.

I love these little style touches, which help one to visualize the scenes before him. True proofreading, this.

And now, my copyholder friends, you will perhaps appreciate the main reason for my advocacy of the free mind for proofreading — the mind so little burdened, consciously, with elementary detail work of spellings, divisions, etc., that it can concentrate upon the most important things: the sense of what it reads, and general literary and typographical effects.

I may as well mention that the above examples are taken from my daily work in the Curtis proofroom. You could find examples galore of everything you need between the covers of *The Saturday Evening Post*; and since I have a little to do with its production, supposing you accept it as a weekly style letter from me to my friends. I hope you will study it, for your own good, so that when this series of articles shortly comes to an end I can continue to help you through the magazine, some of whose pages have gone into foundry with my O.K. Perhaps I may be pardoned for commending to you "Curtis style." You will find it up to date, and safe to follow always.

We can not spend much time together in sorting out the contents of that full waste-basket labeled "Style," which was left over from our last month's study of Capitalization. You will have to continue the study by yourselves, perhaps in the "wee sma' hours," as I did. I remember sixty hours, by actual count, that I spent poring over style-books while others slept. I compared one with another, made my own definite choices, and learned not only what to use judiciously but what to discard judiciously.

By that time I had been thrown altogether upon my own resources in the proofroom. I could no longer ask the reader at the desk next to mine, because there was no desk next to mine. For better or for worse, I was guiding the destinies of a large printing-plant myself. The last time that I had conferred with the foreman about the capitalization of a wretched piece of copy that had come in to be set on the machines he frankly dismissed me with the words: "If I had the authority that I have given to you, I should settle these matters myself." I could not ask him anything more after that, could I? So I was left alone with my books — the honors of the proofroom, and likewise its responsibilities, all mine!

Recently I was looking over one of my old style-books, with its voluminous pages of rules for capital letters grouped as follows: Capitalization of Religious Terms, 2 pp.; of Proper Names, 2 pp.; of Titles of Various Kinds, 2 pp.; of Institutional Names, 1 p.; of References and of Ordinals, ½ p.; Capitalization in General, and Small Caps, 2½ pp. Total, 10 pp.

"Oh, what a dry book!" exclaimed my friend, the ambitious would-be proofreader. "Your copyholders would never read a book like that for style."

"And why not, pray? I read many a book like that, and mastered its contents."

"That's different."

"Not at all."

I showed her my Style Book of the Government Printing Office at Washington. Some one had given me the tip, in the old days, to send for it — the price being merely nominal — and I had made a special study of it from cover to cover. There were eleven fine-print pages devoted to the subject of Capitalization. Cumbersome and difficult though the book was, I found that it helped my authority in the proofroom to be able to say, regarding any matter of style which I favored: "I believe it is the accepted style of the Government Printing Office at Washington." Few cared to put up an argument with me after that — it had such a sound of finality about it.

Then I took from my shelves, to show my friend, De Vinne's book, "The Practice of Typography," which had helped to make a proofreader of me; copies of THE INLAND PRINTER, an old friend of mine; private note-books and scrap-books to help in my work; also numerous novels produced in the best styles of the University Press, Houghton Mifflin, Harpers, Appleton, J. B. Lippincott, and others, actually purchased by me at the bookstores when I could ill afford the outlay, in order that I might make comparative studies of them. I had realized the broadening influence of familiarity with various accepted styles. In most of these volumes I had found a few misspellings, and a few other errors, the result of carelessness, which had greatly encouraged me with the thought that perhaps poor unaccustomed I could have done as well. Sometimes, even, I had the temerity to imagine that I could have done better! So, whether from the excellences of others' work or from the little slips here and there, I learned my lessons; I understood the necessity of being able to keep up to the times by rearranging any old set of rules to meet the demands of the present day; and gradually the consciousness dawned upon me that I — one-time copyholder — was in the proof-reader class myself, a fair competitor in the field, and with no particular handicap to keep me from winning.

My friend was speaking: "Just for the joy of conquest," she said, "I myself am tempted to take up the study of proofreading. Certainly it is an education in itself, since all the way along one can not but drink pretty deep of the fountain of knowledge."

"Even I could be very easily inspired and helped to become a proofreader by your lessons. And surely, were I a copyholder, I would never rest content until I had made my own excursions along the lines you have laid down, and then away, away into the vistas beyond."

"I am sure that in proofreading, as in everything else, good habits are only formed through often and often, figuratively speaking, taking a whip and whipping down the lions which are roaming the pathway to proficiency and efficiency. Just a moment! Let me tell your copyholders what these lions are: One is named *Lacking Ambition*; another, *Is It Worth While?* Another, *This Is Good Enough*. I have also heard of one named *What Do I Care?* Stepping stealthily by his side, his mate *I Should Worry!* And last but not least, *I Can't*. When you come along to this especial one, take a pair of tailor's shears, step up quietly to the terrifying thing, adopt the prescribed method of looking him straight in the eye. Brandishing the shears might help to hypnotize him, and while he is still under the hypnotic influence step round and cut off his tail. Then you'll find out what a cowardly creature the lion is, for he'll go off roaring with pain while you hold as trophy the tail of the lion called *I Can't*. And no amount of dollars will tempt you to exchange that consciousness of having conquered your own fears. I forgot to speak of the lioness who trails along, oh, so quietly, pussyfooted by the side of *I Can't*. Her name is *I Don't Know Enough*. There's only one way to conquer her: Read, mark, learn, and inwardly digest — not the lioness but some other things, until you have bearded her in her own den. And if you would make a finish of her, again let me say: Read, mark, learn and — you will know that you know; also what you know. For there is no mortal under the sun who can stand so confidently on the hill of conquest as those who have knowledge whereof they speak. Surely copyholders, too, can be among them; for I can vouch for the fact that all the seats are not taken on this particular hill."

EDITOR'S NOTE.—There will be two more articles in this series, making twelve in all, which constitutes a year's instruction for copyholders who would advance to the position of proofreader. Mrs. H. B. Cooper, the author of the series, generously invites copyholders or others who have been helped by her articles to get in touch with her direct, her address being 5626 Stewart street, Philadelphia, Pennsylvania. Mrs. Cooper promises a personal reply to all letters received.

A TIME AND PATIENCE SAVER.

BY TEDDY FACEY.

There are very few shops of any size throughout the United States that do not have the printing of one or more "standing jobs" of a statistical character that come in periodically. In many cases the changing of perhaps the figure columns on each page constitutes the bulk of the work. If the figures on the right "touch" the down or separating rules which form the columns — as they usually do — the compositor who handles the page has an arduous task before him.

To grab, or lift, the figures with any degree of assurance necessitates forcing the prong of the tweezers down between the figures and the rule. This must be done in order to secure a firm hold on the type and thus lessen the probability of the tweezers slipping and either ruining or marring its face.

When the figures are held off on the right by at least an en quad, the actual labor in executing the work on the page is lightened fully fifty per cent, practically all danger of the tweezers slipping is avoided and time is saved.

But the size of the page will not always permit of the use of an en quad in each figure column. Besides, some of the best authorities contend that it is typographically proper for the figures on the right to touch the down rules, especially where each column of figures carries a total. Of the many plants that advocate and use this cut-and-dried method is the large government printing-office at Washington.

However, there is a very simple wrinkle not generally known which, when used, immediately proves its worth in

overcoming this difficulty, in that it forces the column-rule from the figures sufficiently to enable the prong of the tweezers to slip down between, thus enabling the compositor, by stretching his tweezers the desired width, to easily grab the entire number to be corrected, and as easily lift it.

To make this valuable time, type and patience saver, get a piece of three-point light-face single rule one-half inch longer than the figure columns you are required to correct, and make it one pica less than type-high. This is best done by heavily scoring the rule on both sides one pica above the bottom or "foot," placing it in a vise, tightening the vise so that its jaws clinch the rule firmly on a line with the scoring, and then carefully wrenching the pica strip off so as not to strain the remaining portion. With a file, round or smooth off thoroughly the jagged edge in the vise, bore a hole in one end near its edge so that it may be hung up and readily found when needed.

Its whole worth lies in being shy of type-high. When correcting a column of figures, force the beveled edge down between the figures and the rule the full length of the page, until you are satisfied that its face is resting on the galley, making the bevel on the rule answer the same purpose as the sharpened edge of a knife. This spreads the figures and rule apart at the tight spot three points, which is just sufficient to allow the tweezers easy play, and incidentally to turn what was formerly an annoying job into a welcome one. When one column is finished the "doctored" rule is pulled and inserted in the following one, which routine is followed to the end.



A One Thousand Dollar Prize Poster.

With this design Adolph Treidler won the first prize in the contest conducted by the American Institute of Graphic Arts for the New York War Savings Committee. It personates the murderous force that ravages Europe and menaces America. Plate by courtesy of *The Literary Digest*.

WHAT THE RETAILER WANTS FROM HIS NEWSPAPER.*

BY JENS K. GRONDAHL.



IN every business transaction we expect value for money paid out, together with such courtesy and service as the occasion demands. When a retailer buys advertising space from a newspaper he has a right to expect all this—and more. The merchant wants service and coöperation—and then better service and still more coöperation. While newspaper space is a commodity, sold on a fixed basis—or in all events should be so sold—it is quite different from the buying and selling of merchandise. There are conditions and elements involved which must not be overlooked if the advertising is to bring the merchant the best results; on which again depend the future business relations and success of the paper.

This holds true with regard to every community, large or small, but the purpose of these remarks is to view the subject mainly from the standpoint of the merchant and the newspaper in towns of about ten thousand population, and smaller towns as well. In cities of the class named there are many establishments that use advertising space but have no one in their employ specifically trained to prepare and place advertising copy. The merchant so situated wants to be relieved so far as possible of the advertising details, beyond furnishing lists of items and general ideas. The most natural thing in such a case is for the merchant to place the responsibility on the newspaper. The publisher in a small city who overlooks the necessity and wisdom of giving expert attention to such retailers' advertising needs is not awake in his business. Preparing copy, supervising the typographical work and placing the advertisement so as to be the most attractive and effective, are duties which at the same time are the opportunities of the live newspaper man. The retailer who gets what he wants in this way—and it is even probable that he may not know what he does want until he sees what he gets—will become a bigger and better advertiser, and this will result in benefits to himself and the newspaper. The retailer who does not have a regular advertising man wants the same advertising service, so far as quality goes, although on a small scale, that the big store with a well organized advertising department receives. In order to get such service he wants the confidence, the consideration and the coöperation of the local publisher in a superlative degree. He wants the newspaper to get close to his business and take a personal interest in promoting its welfare. Such coöperation between merchant and newspaper brings confidential and cordial relations which may be likened to those existing between attorney and client or physician and patient. The right advice and the right prescription must be given and the confidential parts of the transaction must not be violated. The same newspaper may serve several competing establishments, and the best interests of each must be promoted in a manner which will not violate the confidence or conflict with the rightful interests of others. Every fair and square retailer insists that the proper business ethics be observed; no fair and square newspaper man ever violates them. It is safe to say that any newspaper which succeeds in a small community could not possibly win such success except through sound principles and business ethics rigidly observed. The retailer often wants advice with regard to advertising appropriations for general or specific purposes, and, if so, the newspaper must see the matter absolutely from the needs of the merchant and absolutely not from its own immediate financial view-point. It would be folly for a newspaper to

encourage the retailer to spend more than he should, because such a policy would react upon the paper. In this experience the writer has met with instances when he found it his duty to advise the discontinuance of advertising campaigns which, because of changed conditions since their inception, did not hold forth the promise for success; also to advise a smaller appropriation when the retailer is overzealous.

As an illustration of what the retailer wants from his newspaper, let me cite one instance of several which come to mind: A merchant stepped into the office one day and said, "When can you spend an hour with me?"

"Tomorrow at nine o'clock," was the reply.

At the appointed hour we met at his office. He opened his books and showed what his inventory was at the beginning of the year, the amount of goods that had been sold since then and the purchases which had been made, thus indicating, roughly, the amount of merchandise on hand. Then the merchant led the way to the different departments, showing and explaining the various lines of goods, and stated that he wished to dispose of a certain amount of goods in a specified time. "Can it be done, will you do it and what will it cost?" were the questions he asked in rapid succession. The answer was, "Yes, it can be done. We will do it and let you know this afternoon what it will cost." Before the day was over the merchant was informed and his instructions were, "Go ahead, all I want to do is to pay the bill." The details were worked out, the advertising campaign was started, and when the time was up the results were even greater than anticipated, notwithstanding the fact that a rival establishment on the same street conducted a sale and copied the campaign.

It is the opportunity and the privilege of the newspaper to anticipate the retailer's wants, particularly with regard to seasonable merchandising campaigns, and pave the way for their successful prosecution with the least friction and the greatest efficiency, so that quality service may be given on the shortest definite notice. Comprehensiveness of ideas, readiness of cuts and layouts, together with an intelligent, sympathetic understanding of the retailer's requirements, and a willingness to give service from an unselfish view-point, are wanted and prized by the worth-while merchant. In a sentence, the retailer wants from his newspaper the publicity that he pays for plus that coöperation and interest and experience which are necessary to make the retailer's expenditures for advertising profitable. And it may be said in passing that if the papers in the larger cities would more freely extend similar coöperation to small dealers, who are usually non-advertisers, they would find it a good business policy. The small retailer in the large town wants pretty much the same from his newspaper as the merchant in the small town—if only he and the newspaper more fully realized the fact. Neighborhood and small store advertising of course is nothing new in big cities, but such advertising could be more fully developed by the intelligent understanding between retailer and newspaper.

In conclusion, what the retailer wants of his newspaper is that on which in many ways depends his success as a merchant. Upon that same success also depends, in a large measure, the success of the newspaper. The merchant and his newspaper rise or fall together; they sink or swim together; it is for them to be wrapped up in each other's success, and for the newspaper to give its best in satisfying the retailer's advertising wants.

ADVERTISING RECIPE.

The best recipe for advertising success is: To a good measure of high-grade merchandise add an equal amount of hard cash. Allow this to set until your nerve rises, then add as much printers' ink as it will stand. If your "dough" begins to fall, use glue freely, for if you don't stick your efforts are a failure.—*Council Bluffs (Iowa) Enterprise.*

*An address delivered by Jens K. Grondahl, publisher of the *Republican*, Red Wing, Minnesota, before the Newspaper Advertising section of the Minnesota Advertising Convention.



BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results.

Separating Bright Metal From Oxid Saves Money.

An interesting experiment was tried recently to find out what percentage of dust is in the metal skimmings which are usually taken from a metal-pot. To this end four average lumps of pot skimmings were selected and weighed, the weight being $4\frac{3}{4}$ pounds. A metal-pot was skimmed until the surface of the metal appeared like mercury. The skimmings which had been weighed were placed in the metal-pot together with two ounces of crude petroleum, and were stirred vigorously with a spoon until the dross assumed a dark color and nearly all of the oil was burned off. Finally, all of the dust was collected from the surface of the metal and the loose granules of free metal were returned to the pot. It was found that the dust weighed $2\frac{1}{4}$ pounds, and it still contained some metal granules. This shows that out of $4\frac{3}{4}$ pounds of bright skimmings it is possible to save at least $2\frac{1}{2}$ pounds of good metal. Linotypers should examine their piles of dross and see if it would not pay to be more careful about skimming off bright metal. Once a week gives good results, and then some oil should be stirred in and only the dust removed.

Prevention of Lead Poison.

A West Virginia printer writes: "An article on the 'Prevention of Lead-Poisoning,' reprinted from *Manufacturers' News*, in the Machine Composition department of your issue for March, 1915, mentions, among other good things, the wearing of a respirator. As I have had two or three attacks of lead-poisoning I am wondering if you would be able to supply me with the address of the company from which a respirator may be purchased. Any other information on lead-poisoning would be appreciated."

Answer.—(1) An inexpensive form of respirator may be secured from druggists. They are worn by those working in dusty atmospheres. The device consists of a soft pad, carrying gauze fabric, which fits over the nostrils and mouth, and it is held in position by an elastic band passed around behind the neck or head. The gauze piece may be changed. The device does not prevent easy breathing and is of no inconvenience to the wearer. For one working around a metal-pot where linotype pigs are cast it would prevent the inhalation of the poisonous dust so prevalent when the dross is being removed from the surface of the metal. As a rule the atmosphere adjacent to one of these kettles is laden with particles of a poisonous nature so that it is advisable for workers to keep the air in circulation, and, if possible, have a forced draft for expelling the vitiated air from the room direct instead of at some point remote from the furnace. If the latter plan were in effect the lead-dust would likely be carried through the entire composing-room. The melting of metal should ordinarily be carried on in a separate compartment, entirely closed off from the workroom. This compartment should be well ventilated and have facilities for the operative to cleanse his hands and person, as lead-

poisoning may be contracted through the digestive organs, the surface of the skin and the respiratory organs. For this reason, one must guard against the handling of food while the fingers may be coated with the lead oxid. It is said that if one were to indulge frequently in chewing-tobacco, handled by fingers charged with oxid of lead, it would eventually induce lead-poisoning of a mild character at least. Among the first symptoms are colicky pains of frequent occurrence, and later, when the victim has the poison well introduced into his system, salivation occurs. Medical men inform us that those who drink alcoholic liquors are more liable to be attacked than those whose principal beverage is milk. In fact, milk protects the worker to a large extent, so it may be wise for the metalworker to take heed.

Machine Failed to Receive Proper Care.

An Illinois operator states that the Model K he is now working on had been previously run for a year with considerable overtime, that the cams and rollers were not cleaned during that time and that the keyboard and magazine now give him considerable trouble. His proofs show a number of "outs" and transpositions. The operator desires to know how to remedy quickly the troubles arising therefrom, as he has not had any experience in caring for the machine.

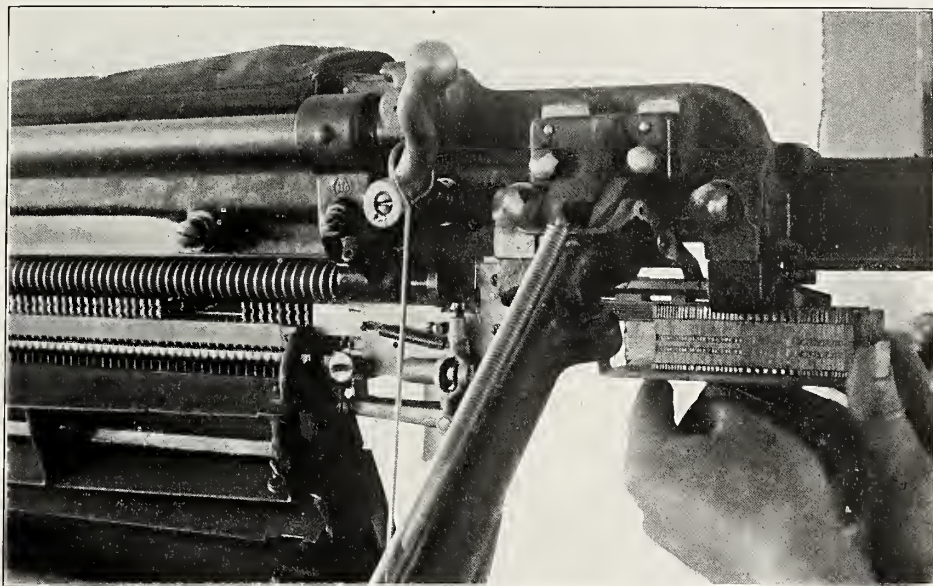
Answer.—Perhaps the best way under the circumstances is to put in some overtime and give the keyboard and magazine a cleaning up. The following procedure may be followed out: Run out the matrices from both magazines and stack them on their edges in news galleys if you have no regular trays. Place two rows to each galley and fill up to within about one inch from the end of galley. The magazine may be brushed out on the machine if you do not desire to remove it. If cleaned on the machine, remove strap held by two screws under magazine frame on right side, and then elevate the frame a trifle and support it on the brace provided for that purpose which you will find attached to the column under the magazine frame. Before brushing the magazine, cover the entrance in the rear with a piece of paper to prevent the dust from entering, and also cover the keyboard for the same purpose. Pass the magazine-brush through the channels, working it vigorously so as to dislodge the dust, and occasionally wipe the bristles with a clean cloth. When an examination of the magazine channels shows that the dust has been removed, you may apply a small amount of dry graphite to the bristles and polish the channels. This operation reduces the friction and permits the matrices to move through the channels with the greatest freedom. The matrices may be cleaned by using a common rubber eraser. Rub the upturned edge of the matrices until they are polished bright; then rub the matrices with the magazine-brush, rubbing four ways. This latter operation removes the fine particles of rubber and leaves the matrices clean and bright. Before turning the matrices over to clean the other side, rub graphite on the edge with the magazine-brush. Repeat the operation on

casting edge of the matrices, but, in rubbing, avoid contact with the casting seat of the matrix so as not to damage the walls. Brush as before and apply graphite. Before running the matrices back into the magazine, remove the distributor-box and clean the thread of each distributor-screw with a clean piece of cloth torn into a narrow strip. Moisten the cloth slightly with gasoline and have the screws running. When the dust and oil are removed from the screws, the matrices may be run into their respective channels. The keyboard may be cleaned by removing the cam frames. First, take off the belts and cam frame covers, then remove tray, copy-holder and pitray. Take out the screws in the cam frame brackets, lift off the frames and remove the rolls, cams and triggers. With a brush or bel-lows remove all loose dust from the cam frames, the keyboard and the keyrod lower guide. Place the cams and triggers in a basin of gasoline and agitate them so that the gasoline will attack the dirt. Examine the sides of the free end of each cam yoke and clean off the dirt that may be found caked thereon. Remove the cams and rub them dry with a cloth, or else lay them out on a newspaper and allow the gasoline to evaporate. Oil the pivot of each cam with clock oil, using a broom straw or the point of a fine wire for the operation. Do not use any other oil than this fine grade of lubricant, which, it is said, will not gum even in cold weather. Rub the triggers on a board in graphite; then replace the triggers after polishing the pivoting wire with fine emery-cloth and running a small amount of oil on its surface. When the triggers are in the frames put on the cams and finally the rolls. These should be roughened with coarse sandpaper and washed with cold soapy water. Clean and oil the roll bearings, being certain to put each roll in its proper frame. Match oil-hole in bushing with corresponding hole in bracket and do not tighten the bushing screw too much. Do not tighten the bracket screws found on each end of frame, as that will make it more or less difficult to fit the brackets onto the dowel pins in the keyboard posts. Clean the keybars by applying gasoline, and at the same time pass the palm of the hand over the keys so as to cause the keybars to rise and fall rapidly. When all of the bars move freely without sticking let them stand awhile to permit the gasoline to evaporate. Next apply graphite to the front and back of the keybars near the banking bar and move keys as before so that keybars rise and fall rapidly. When the surplus graphite has been brushed off, the cam frames may be applied. Lock the triggers with a wire and lock the keybars in the regular way before placing the frames in position. When belts and other parts are applied, the matrices in each magazine may be brought to first position by touching each key button once. The foregoing will probably eliminate all the troubles.

Slugs of Uneven Height.

An exhibit of two separate sheets of bookwork are shown in which corrections appear to print stronger than the original matter. The accompanying letter in part reads: "We are sending you two press-proofs showing some high and low lines. Please give us your best judgment as to whether or not this is a fairly good average for linotype work. There seems to be a difference of opinion between our job and press rooms, and we would appreciate it if you would let us know what you think."

Answer.—As far as general appearance goes, the work is good. A close examination of the back of each sheet shows by impression marks that every line inserted as a correction is higher than the adjacent lines, and this, evidently, is where the pressroom bases its complaint, as it is the cause of considerable increase in time on make-ready. As to the cause of the increase in height of slugs on corrections, it is probably due to making corrections on a different machine than the one on which the original matter was set, or, perhaps, considerable time elapsed between the setting and correcting, thus permitting the base-trimming knife to become out of adjustment. As no slugs



Simple, Home-Made Device for Feeding Matrices on the Distributor-Bar by Hand.

accompanied the sheets for measurement we were unable to judge except by the indentation on the back of the sheet, but, as the visual evidence was quite plain, there could scarcely be any argument to the contrary by the linotype operator. As to a remedy, or preventive measure, if the matter were set and the corrections were to be made after considerable time had elapsed, the operator should gage his slugs for height and make it a point to see that the corrected lines will be the same height as the originals. A better way is to keep the base-trimming knife so set that the slugs will always measure standard height, .918 inch, and then no controversy of this nature can arise. Corrections made on different machines may be standardized by keeping the set of the vise-jaws and the height of slugs identical, in which case no difference can be noted.

Feeding Matrices on the Distributor-Bar by Hand.

John R. Brougher, of the Austin (Texas) *Statesman*, submits the accompanying illustration which shows a device that is a time and labor saver when a number of matrices are to be fed into the magazine of a linotype or intertype machine by hand, as is necessary when the matrices have been run out to clean the magazine or when matrices are transferred from one magazine to another. It is made from a box used for mailing matrices, one side and an end being removed. The box is cut to a length just a little shorter than that of the bar upon which the matrices are fed. This allows the last matrix in the box to be pushed on the bar. By the use of this box the matrices can be handled in half the time required to put them in the magazine when they are held between the thumb and forefinger. A string as long as the box can be lifted to the box like type at one grab. After the combination of the first matrix is matched with that of the bar, a little push puts the whole string on—the transfer clears bar for the next boxful.

A KETTLE CREEK MONODY.

[With apologies to the author of the "Spoon River Anthology."]

By N. J. WERNER.

Billy Herndon Talks:

'Tis strange,
That, after having "toured"
Through all our noble States
And parts of Canada —
At times in sorest need of funds
And then again quite flush with coin,
Of carrying a card,
And quite as often not —
I should life's ending meet
In such an unpretentious spot
As Kettle Creek,
A town that almost missed the map;
That, after having dis't and set
All kinds of type, both large and small,
On almost ev'ry sheet
That's printed now or used to be
In this great realm that stretches from
Atlantic to Pacific coast,
My "thirty" take should come to me
In such a pied-up place as was
The *Kettle Creek Recorder's* shop;
That, after having slaked my thirst
With many sorts of drink,
With whisky straight (both raw and aged)
With fusel-oil and "rot-gut" fierce,
With cocktails, gins and ryes,
With wines and liquors good and bad,
With ev'rything the barkeep mixed,
With beer in glasses, bottles, pails,
And often "rushed" in cans,
My throat at last was satisfied
With "booze" dispensed by him
Who kept the "Kettle Creek Saloon."
'Twas strange, indeed, the fate
Which caused the odd mistake
That careless barkeep made.
I ask'd, as oft I'd done before,
To have the Stoughton bitters flask —
To fix the Bourbon to my taste
I jiggered in a portion big.
He passed a bottle from his shelf;
I used the dope and quickly drank
(Its taste was odd, but yet was good
To one who likes his liquor strong);
Next thing my corpse fell on the floor,
My spirit from it flown.
That jiggered stuff was aconite,
A bit of which some barkeeps use
To fortify the rasping taste
Of whisky when with water thinned.
(Thus profits which a gallon gives
Are multiplied by two and three.)
It seems the bottles side by side
Were ranged among his liquid stock;

Nor he nor I the label saw,
So here I'm dead in Kettle Creek.

I have to say it for the boys,
They did their best for me;
For while they had no union there,
Nor mortuary fund,
They managed, in fraternal way,
To pay respect to my remains.
By chipping in a "plunk" or two,
Each helped to get a coffin neat;
They laid me in an humble grave,
And had the village parson lead
In prayer and song, and make a talk
About the good they knew of me.

I think he stretched a point or two,
For in all honor I must say
I'd led a life that held no good
For self, nor kin, nor other folk.
Perhaps it was that I lacked pride
And cared me naught for high acclaim,
For as the sands blown by the winds
I drifted through the run of time,
And gave no thought to what was wise,
Nor how my course should governed be.
But, why did fate make me a "print,"
Then "tramp" and then a "bum"?

How strange is fate,
For through my death alone came good;
Because the way it came about
Brought change to Kettle Creek.
That barkeep's conscience smote him sore
And made him close his place at once;
Though freed by jury and by court,
He ne'er would serve a drink again;
And since that day the town's been "dry" —
No prohibition did it need.

A generation now is passed,
And all my bones have gone to rot,
But still the good my death has caused
Continues on and on.
The town has grown some larger since,
And many folks have gotten rich;
They've spent their cash for better things
Than can be found in a saloon;
They got more wealth, and also health,
By giving time to useful work.
The *Kettle Creek Recorder's* plant
Has bettered much, and there's no pi;
The shop is clean, the boys dress well —
They've even got a linotype.

And so I'm glad I met my death,
In manner told, at Kettle Creek.

'Twas for the best, I'm sure —
Yet, fate is strange.



NEWSPAPER WORK

BY G. L. CASWELL.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Stepping to Two Dollars a Year.

A publisher of a small-town newspaper having its own field and no competition locally wants to know if he can not go to \$2 a year on his subscription price by degrees; that is, he thinks of making the price of his paper \$2 a year unless it is paid for in advance, leaving the advance price \$1.50 the same as now. That plan has worked out successfully with a number of newspapers, and some rather large county-seat papers at that. It is like many other details of the newspaper business, however, depending on management and persistency to win. A paper that has been sold for \$1.50 for a good many years in any field can jump to \$2 and hold its own except in rare cases. Of this we feel sure. But if it is desired more to get the list on a cash-in-advance basis than to advance the price, the plan mentioned above — \$2 unless paid in advance — is a good one. Once adopted, however, it should be adhered to rigidly and impartially or some one may find cause to complain when he has to pay the penalty for being late. We know of one good paper that adopted this system for years and pursued it carefully on the following basis: One year in advance, \$1.50; six months back, \$1.75; one year back, \$2; more than one year back, notice to pay up and paper discontinued. A girl in the office had full charge of the subscription list, among other details of the office, and she pleasantly but firmly exacted the penalty on all alike. The result was a cash-in-advance list, and a big one, in a few years' time. Recently this paper has taken the necessary step of the times and has made the price straight \$2, cash in advance for all, and it did it without a ripple, the old plan having prepared the way so that it was easy. We recommend the straight jump to \$2 a year at this time rather than this step-and-a-half plan, but the penalty scheme will work and work well — if it is worked well.

Help Promote Harmony.

It would hardly seem necessary to impress upon country newspaper men the idea that they should cultivate and study the foreign advertising business, and especially as it relates to their dealings with advertising agents, but we have found in several years of work among the publishers, and for them, that there is more need for missionary work along this line than most of us dream of. We have recently had a chance at both ends of this matter. We have worked directly with an advertising agency in placing orders and business with a lot of country papers, and then have worked with these papers, or some of them, in making their settlements with the agency. Now, to begin with, in this small transaction both sides were honest and fair. The agency took the listed rates of the papers without question, made out the advertising orders on that basis, and sent the contracts to the writer for such papers as he represented in his state association. The contracts were forwarded and the business was run, more or less carefully.

Bills were not rendered to the agency immediately in all cases — and for sufficient reason, which will be discussed at some future time, perhaps — but the agency did send out checks very soon in settlement of the business with each paper. Checks were sent direct to the papers, and the amounts were such as were understood to be listed, without any attempt to evade or dodge or cut the rates. However, in several cases some little errors were made by the checking force or clerks in the agency's office, and a check or two sent out where more discount was figured than the paper allowed, or where some other little difference appeared that was not authorized by the publisher. And then we saw the other side of the matter. Some publishers wrote the agency 212 degree letters, right off the bat. One letter we saw accused the agency of attempting in that small way to gouge the publishers by taking more discount than was allowed. This was not an associated paper, however, and was not listed among those giving guaranteed rates and regular classification such as most of the smaller town newspapers have in the state press association under consideration. Another gave the agency hail Columbia for sending out a small advertisement to be all set in the newspaper office without adding the amount required for composition.

These quick and radical attacks on the agency rather unsettled the management, and there was a corresponding rise in the temperature of the office force. They came at the writer as the newspapers' representative and wanted to know what kind of treatment this was, and wondered if the country newspapers imagined the agency was a grafting concern trying to do them, etc.

The point we make is obvious: that if pleasant and harmonious business relations are to be worked up among the small-town publishers and the advertising agencies, both parties must be tolerant and charitable, with patience enough to help iron out the rough spots that appear. The small-town publisher can not expect his representative to gain much headway in attracting business to him if the publisher he represents "flies off the handle" and spoils the game that way. The agency can not expect the good-will and coöperation of the small publishers if it does not try to explain and make good any error that appears against it.

The dealers nowadays want to use the small-town weeklies and dailies; they know that there they get the closest consideration and local dealer coöperation. Therefore, every paper should not only have an up-to-date advertising rate-card, but one giving some details of its town and territory — and then stick right to that rate-card until it is replaced by another one, and then stick to that. No agency thinks as much of the paper that cuts and changes its advertising rates as it does of the paper it knows it can bank on and that its competitor can not undermine. The paper thinks more of the agency that does not try to get cut rates, and use disreputable methods to make

the paper give lower rates. Therefore, there is no reason why the publisher should become discourteous or savage in "calling" the agency for an error, but he should politely and firmly resist anything that appears to be wrong. Then the representative who is striving to promote better business relations between the two will have a better chance of success, and business will grow where there was no business before. Be careful, be courteous, be firm—it helps.

Newspaper Costs.

It is the easiest thing in the world for anybody paying any attention to newspaper costs to get pessimistic, and yet a good many small publishers get ahead of the game some way, even though they can not show by figures how they do it. The fact is they do it by saving, and working themselves and family overtime. This writer has often made the statement that very few weekly papers, even among the best, pay their own cost through receipts from their display advertising. And yet it is the hardest thing in the game to convince some publishers that they should get more for their advertising.

Argument for better rates is justification for a further pursuance of this subject, and it may set some to thinking. Suppose we take a good eight-page, all-home-print, six-column weekly as an example—and there are a lot of them that this will fit like bark to a tree.

Concede that this paper has a good display advertising patronage—fifty per cent of its space. That would be 480 inches as an average display run. We have plenty of data and experience to warrant us in stating a price of 15 cents an inch as its rate on this advertising. The paper has 1,800 circulation and ought to be getting 20 cents an inch, and this is why: 480 inches of advertising at 15 cents would produce an income of \$72 a week for the paper. That will not run the paper any single week in the year and pay the "boss" a salary. But, you say, there are the subscriptions and legals, etc. Certainly, and they are the only possible life-savers in this example, where they should be comfortable velvet to bank on. This weekly paper may be fortunate in having a large run of legal business, but the average will run about \$10 a week—\$520 a year. The subscriptions actually collected will run about \$25 a week, not more, except on an occasional spurt or voting contest.

Now we have a balance-sheet that will read about as follows:

Display advertising per week.....	\$ 72.00
Miscellaneous advertising per week.....	10.00
Subscriptions collected per week at \$1.50.....	37.00
	<hr/>
	\$119.00
Expense, machine man, per week.....	\$ 22.00
Advertising and job man per week.....	20.00
Salary of proprietor and editor.....	25.00
	<hr/>
	\$ 67.00

Here is where the average man stops figuring, because he is not a good business man. If he is a good business man he will go on, as follows:

Expense, rent, per week.....	\$ 6.00
Heat, per week.....	6.00
Interest earned on \$8,000 investment per week.....	12.00
Depreciation on plant, per week.....	10.00
Taxes paid, average per week.....	1.00
Incidentals—freight, dray, light, and a thousand little items weekly.....	10.00
	<hr/>
Additional weekly expense.....	\$ 45.00

Here we have a total of \$112 weekly expense without counting cost of white paper used. A paper of 1,800 circulation, such as we have under consideration, will use 180 pounds of paper per week, or \$9 worth. We dislike to put this \$9 item in here because it wipes out part of that \$25 salary we were trying to figure for the boss. But it is one great essential and must stick.

Now, we will submit these figures as conservative and plain and yet we have seen them viewed with wonderment by many local publishers who at first wished to dispute them. The figures are good. They are not unreasonable in any sense, and they could be made stronger on either side, perhaps, but we wish them to be conservative to leave room for reform. We are for the publishers. We are for them and of them. We want them to make some money. They can do it only when they see that the product they sell, which is advertising and subscriptions, is worth so much and cost so much, and must sell for so much. Sometimes a foolish competitor causes lower rates in a town than there should be, but even foolish competitors should get wise and wish to make a little money sometime.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

ERWIN BALDWIN, Charles City, Iowa.—The two-page advertisement for Jake & Bill which appeared in the May 6 issue of the *Press* is a model in orderliness and balance. Display is also strong and effective. We regret that the printing is so gray that we can not secure a satisfactory etching for the purpose of reproduction.

Daily Palo Alto Times, Palo Alto, California.—Clean, readable printing is the most pronounced good feature of your paper. The character and amount of news-matter found in the copy sent us indicate that the editorial department is also "on the job." We do not like to see such large headings as are used at the bottom of the first page of your May 16 issue.

Huntington Beach News, Huntington Beach, California.—Yours is an admirable paper. Presswork is far above the average, make-up is exceptionally good and the advertisements combine simplicity, neatness, beauty and effectiveness of display to a surprising degree. Our only suggestion for possible improvement would be to determine upon one style of border and use it consistently. The gray lithotone borders are very nice, but they will not last long on a newspaper press. For practical reasons, as well as for their neatness and inconspicuous character, we prefer plain rules.

FREDERICK J. BARTON, Farmington, Maine.—The page War Savings stamps advertisement is not a poor one, although we consider there is too much white space at the bottom as compared with the amount apparent at the top. This white space at the bottom could be better utilized at the top to afford contrast for the display lines there, so that they would stand out with greater prominence. In so far as relative display as regards importance of lines is concerned you deserve praise, and yet we believe the line "by saving money" should be more prominent, perhaps as prominent as the line above, "Serve your country."

The Hustler, Madisonville, Kentucky.—Presswork on your paper is not what it ought to be, mainly, we believe, because too much ink was carried and the ink used was too thin. Ink of better body would print black without flooding, and if the better grade were used we believe the ultimate cost for ink would not be greater because the better grade would go farther. First page make-up, while not exactly symmetrical, is very good, and the appearance of the paper is interesting. We suggest that you avoid the use of capitals for the subordinate decks of the news-headings as capitals are difficult to read. One of the most important requirements of a heading is that it may be easily and quickly read. We do not admire the fancy ribbon border you sometimes use. In fact, we consider that plain rules make the best borders.

Houlton Times, Houlton, Maine.—We commend you especially on the good presswork, which, with the large amount and good character of the news-matter appearing in the copies sent us, constitute the paper's most pronounced good qualities. There is not the uniformity in the headings at the top of the first page that we like to see. Proper care was not given writing the copy therefor as the great variety in the length of the main display lines thereon attests. The third deck of these headings is set in too large type and two rather than three lines would be better for this group. The consistent practice of the pyramid make-up is pleasing on the inside pages, and we wish more of our readers could see the advantage of order in make-up of advertisements on the pages. The advertisements are well displayed, but the "fussy" borders and the great variety of type styles used make their appearance displeasing to the eye.

The Hopkins County Echo, Sulphur Springs, Texas.—The first page is most assuredly well balanced, as you state, but, in our opinion, there are too many large, bold head-lines. Had you used a smaller size of the same style of head-letter over the stories appearing in the lower part of the page, using the size now used for the articles beginning at the tops of columns only, a much better appearance would result and yet the stories would have sufficient prominence. If your display advertising is as heavy in most issues as it was in that of May 3 you should use a smaller size of body-type, for, considering the size of your paper, there is not as much reading-matter as we believe

there should be. Presswork is of average country newspaper quality, in fact, quite satisfactory. Advertisements, as a rule, are also satisfactory in arrangement and display, but the use of so many shapes and styles of display type therein causes the advertisements, and the pages of the paper as a whole, to be uninviting through lack of harmony. The consistent use of one style of display type in a newspaper goes far toward making its appearance pleasing.

Interborough News, Teaneck, New Jersey.—We admire your paper very much indeed, especially the excellent quality of the printing, which is clean, readable and pleasing. Advertisements are well designed and effectively displayed, and the appearance of the paper as a whole is made pleasing by the use of practically one style of display type throughout. A further

as a whole. We refer you to other reviews in this department, wherein the approved pyramid style of make-up is described. Advertisements, for the most part, are well arranged and displayed, but we regret that your type equipment is such that you must use various shapes and styles of type in the same small advertisements, as their appearance is not good because of that fact. From every standpoint, however, your paper may be judged a good one, and we commend all having a part in its production.

E. M. EVANS, Durant, Oklahoma.—The page advertisement for the Perkins Brothers Company, all except four lines of which was set on the linotype, is especially neat, though rather weak in display. Had the body-matter of the advertisement been set in type one size smaller the headings could have been made larger and the advertisement would therefore appear

FARMINGTON CHRONICLE

VOLUME 79 FARMINGTON, MAINE, WEDNESDAY MORNING, MAY 15, 1918 NUMBER 21

CONTINUED DOCKET
May Term of Court
Opens Next Tuesday for Civil Cases Only

FRIDAY
THURSDAY
HELPERS NEEDED ON PRATT FIELD WORK
Labor and Burial Selected to Continue Work

NEW DRAFT CALLS FOR ADD MORE MAINE MEN
Australians Regain the Ground Taken by Germans

DRAFTED MEN WHO WILL REPORT MAY 28
Seventy-Five From Franklin County Are Called

THRIFT STAMP SALES IN SCHOOLS OF COUNTY

LOCAL EXPENDITURES

APPROVE FARMINGTON MEETING

READ THE CHRONICLE

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An especially interesting and quite pleasing first page of the Farmington (Me.) Chronicle. A point against it is found in the fact that the prominent headings are grouped too closely at the top of the page.

A rearrangement of the page in which the headings and features are placed with a view to securing better balance, a more interesting appearance, and greater prominence for the individual important items.

improvement would result if your compositors would avoid the use of condensed, regular and extended letter forms in the same advertisements. As a matter of fact, condensed and extended shapes of type are not required one time in ten when they are used, and the letters of regular proportions are much more pleasing than either of the variations. We regret that the volume of advertisements is such at times that you must place some of them on the first page. Your idea, however, of holding the paper down to four pages of real, live local news, rather than to fill it with miscellaneous matter such as can be found every day in the daily papers circulated in your town, is a good one from that standpoint alone, but whether, as a business proposition, it is a good plan to limit your advertising is not for us to answer.

Farmington Chronicle, Farmington, Maine.—Considering the character of news-matter you had for the first page of your May 15 issue, the make-up is very good. The page, however, is top-heavy, with all the headings and darker-toned items at the top, or near there. An improvement could be made by placing the large half-tone which appears at the top of the two center columns at the bottom of those columns, and by moving the data concerning the sale of Thrift stamps to the top. Then the matter carried over from the bottom of the first column could well be placed immediately below the little panel "Friday" at the top of the second column, the headed item in the second column to follow the item run over from the first column. On the other side of the page, the items at the bottom of the next to last column should appear at the top of the column so the article under the large heading could be placed below to line up with the replaced large heading in the second column. These two headings should be aligned in the interest of balance. Presswork is very good indeed. Make-up of advertisements is generally good, although, on some pages, the advertisements are not placed in the positions essential to the most pleasing appearance of the page

more interesting, and would attract greater attention. As it is, the matter seems somewhat "run together," which naturally confuses the reader. Classification, or the setting apart of the various items by ruled panels, or with a background of ample white space, adds considerable to emphasis. The second and third lines at the top should not have been set in capitals, as capital letters are difficult to read. Those two lines are too long to be followed with ease, considering the size of type used. Wherever possible a line should not be longer than an alphabet and a half of the type used; the larger the type the longer the line may be. Of course, to go a trifle beyond that specified length is not ruinous, but lines may easily be too long to be followed with ease and satisfaction.

The Falmouth Outlook, Falmouth, Kentucky.—In a general way your paper is an especially good one, particularly as regards the amount and character of the news-matter found therein. Improvement could be made in several instances, however. We have your issue of May 17 for examination, and, in spite of the large seven-column page, we find only one news-heading on the first page, that one appearing at the top of the center column. If it were possible to work up news items of sufficient importance and length to make possible the use of four such headings, to appear at the tops of alternate columns, beginning with the first, the appearance of the page would be more pleasing and more interesting at the same time. The lines of the main deck of that one heading are too short, the best appearance resulting when the type occupies at least four-fifths of the length of the line. With the space available on pages 4 and 5 of that issue, it seems a shame that you would allow advertisers space on the first page. They are getting too much for their money when their advertisements are allowed on the first page of so excellent a paper as yours from the standpoint of the news-matter. Advertisements, for the most part, are well arranged and displayed.

MCNITZKY PRINTING COMPANY, Denton, Kansas.—*The Lass-O* is a good school paper, and, as a whole, is well made up and printed. If we remember aright the quality of former copies sent us, an improvement has been made in the appearance of the paper. The ink used on some issues seems to have been too soft, and a slur is evident in places thereon. We believe, too, that another sheet of impression would make the letters print sharper—and, the head-letter especially, blacker—without punching through the paper to such an extent as to be noticeable. We regret that you do not follow the pyramid style of making up the inside pages on which display advertising appears, for, with the advertisements scattered over the page without order, the appearance is not so pleasing as if the definite plan of the pyramid make-up were employed. If you do not understand that style of make-up we suggest that you refer to past issues of *THE INLAND PRINTER*, for it has been explained in detail in several of them. A most commendable feature of your paper is the consistent use of the Century Expanded for the display lines of all advertisements. Like yourself, we abhor a multiplicity of type-faces. Plain rules consistently used for borders around advertisements also add materially to the appearance of a paper, but, outside of one style of decorative border, we note that you use plain rules largely, so that, as far as borders are concerned, little can be said against *The Lass-O*.

The Suwanee Democrat, Live Oak, Florida.—The make-up of your first page is exceptionally interesting, and in most copies the appearance of that page is pleasing also, as the headings have been placed with a view to balance and symmetry. A little too much ink was carried in printing the copies sent us, and, as the ink used was of a soft grade, the soaking in of the ink has left the paper rather dirty in places. We do not like to see the display lines of news-headings set full width of the column as white space around lines adds materially to their effectiveness. In headings where the main deck is of two lines, the first should be flush to the left and the second flush to the right, their length being about four-fifths the width of the column. The white space at the unfilled ends obviates any suggestion of congestion and causes the lines to stand out. Such a heading is called a drop-line heading. When the deck is comprised of three lines the first and last are set as indicated above, the second and middle line being centered in the column. The inside pages are fairly well made up considering that the full positions accorded the several "foreign" advertisements cut up the reading-matter rather badly. Advertisements are ordinarily well arranged and effectively displayed, the only fault being the use of type-faces of several shapes and of various styles of design in the same advertisement. The consistent use of plain rule borders around advertisements and the avoidance of so many styles of decorative borders would improve the appearance of the paper as a whole.

The Vernon Record, Vernon, Texas.—We admire your paper. From the standpoint of the news-matter contained therein, and its arrangement on the various pages, the *Record* is exceptional indeed. Presswork on the two copies sent us is not as it should be, the print being so pale as to make reading difficult to a degree. Advertisements are satisfactory, but their arrangement on the pages is not always good, as in many cases they are worked to the corners, in order, no doubt, to give the advertisers the best positions possible, regardless of the fact that by such placement the reading-matter is often cut up into small groups or masses in such a way as to make following the stories a difficult matter. By following the pyramid make-up, by which all the advertisements of a page are massed in the lower right-hand corner, the largest in the extreme corner with the smaller ones grouped about it, the reading-matter also is brought into one compact mass, in which case the reader is able to follow the articles with greater satisfaction. Although you may think that in such case the advertisements are "buried," and the advertisers may complain when the plan is first put in force, it is, in reality, better for the advertisers, for the reader takes the paper primarily for the news-matter contained therein and it is that which he will read first. If he is able to read the news-matter in the upper and left-hand portion of the page without interruption he is in the right frame of mind to give proper and interested attention to the advertisements when his eye falls thereto after the news-matter of the page has been digested.

THE NEWS PUBLISHING COMPANY, Middlebourne, West Virginia.—We congratulate you on the excellence of the presswork on the *Star-News*. The news-headings which appear at the tops of columns on the first page are too small in proportion to the size of the page, and to balance the page. Larger headings, set, for example, in a thirty-six point condensed block letter, would add considerable interest to the page and correct the faults noted as well. Most of the advertisements are well designed, but in several there is apparent a suggestion of congestion due to the use of larger sizes of type than were necessary, especially for the unimportant lines. Another fault noted in some of the advertisements is the use of various type-faces of different shapes and character of design. In one instance we note the use of a "spotty," diamond-shaped border which is not at all pleasing, and which is of such character as to attract too much attention to itself and, consequently, away from the type. We note that on the last page of the copy sent us (February 28) single-column display advertisements are run down the center of the page, cutting the reading-matter up into two groups. We advocate the pyramid style of arranging display advertisements, by following which the advertisements are grouped into the lower right-hand corner of the page in one mass. That done, the reading-matter will also be in one mass, toward the upper left-hand corner, thereby not only making

the page more inviting, because more orderly, but giving the impression that there is more reading-matter on the page than when advertisements cut it up into small groups.

The Popular Review, Lincoln, Illinois.—Your pressman is not obtaining good results, and we are sure that with the press used a better product would be obtained if greater care were exercised. In the first place, the grade of ink is either not good or it has been reduced too much, which makes it necessary to flood the form to secure the desired black print. If a better grade of ink were used (or, maybe, less reducer), less would be required to obtain the desired sharp black print. We are also sure that a little more impression could be employed, and that too would help somewhat. The arrangement of advertisements is satisfactory, and, as a rule, the selection of lines for display and the emphasizing of those lines is intelligently done. The use of so many styles of display type and borders makes the appearance of the pages displeasing. The "thoroughbred" newspaper page is the one wherein one style of display type is consistently used and wherein, also, one kind of border is employed. For the sake of the type, and the advertising, that border should not be conspicuous. An advertiser does not desire the attention of readers to the borders which surround his type, nor does he pay for the space to have his words, his message to readers, camouflaged by flowery, elaborate, intricate borders. All he wants a border to do is to unify his advertisement and to keep it from running into another merchant's space. For those reasons, particularly, and for the reason that they are by far the neatest of borders, plain rules are advisable. The size of the advertisement should determine the thickness of the rules—for advertisements of average size, four-point represents a good choice. Two-point rules may be used around the exceptionally small displays and six-point around the page and two-page advertisements. The positioning of advertisements on the pages of this paper is very good indeed.

HOW THE NEWSPAPER EDITOR ANNOUNCES NEW EQUIPMENT.

Country newspaper editors, when making announcements of additions to their equipment, frequently give their imaginations free play, with the result that some interesting specimens are produced, of which the following, which appeared in the *Jefferson (Iowa) Herald* under the heading, "The New Employee in Our Office," is a good example:

The *Herald* office has a new employee, who arrived last week from his birthplace in Brooklyn, New York. He left there on January 8, but was delayed en route by the railroad congestion in the East. The new employee is one of the finest to be secured anywhere, and with his aid we hope to get the work of the office done more easily and quickly than ever before, as he can set reading-matter, headings, advertisements or jobwork faster than any two printers we have ever had in the office. He never seems to get tired, never complains if asked to put in extra time, never wants to stop for meals, and is always there before any of the other workers arrive at the office in the morning. His only recreation is taking a lengthy spin every day with a little motor to which he is much attached. The boys in the office think he has wheels in his head, but as he is always on his metal when there is work to be done, we can overlook that fault. He does his best work when he is a little hot, so we try to keep his temper up most of the time during working hours. He has an omnivorous appetite for reading-matter and for writing and carries with him constantly a couple of magazines containing letters from all the writers of modern times, together with characters that have figured prominently in English literature. His command of language and his capability for expression are marvelous. He has all knowledge and all literature at the tips of his finger-board, as it were, and he rarely has to cast about more than once when he is trying to mold a line of thought. Some of his works may sound a little automatic, but he gets the human touch in most of what he does, and he never duplicates unless forced to do so by outward circumstances.

We must be pardoned if we seem to be overenthusiastic about this new employee of ours, but we have waited for him so long and have counted so much on what he can do that we feel like bragging on him a little. We do not want to discourage him by telling here all the work we will expect of him in the years to come, so will merely introduce him formally to our readers as Mr. Merg N. Thaler, of Brooklyn, and let him speak for himself in future issues of the *Herald*. He is a member of the famous and aristocratic Linotype family of Brooklyn, he being the eighteenth child of the family, several of which are now deceased, among them being his sister, Maggie Zeen One, the first-born of the family, who, though the oldest, was still single at the time of her demise. We had her in our employ until her younger brother arrived last week, and we violate no confidence in stating that we are glad we have got rid of her. She was too narrow, and too apt to balk and make trouble just when we were in a hurry. Besides, she gassed a great deal in the office and often made trouble among the help.

We invite our readers to call and get acquainted with the new employee. He is easily the latest and most wonderful of his kind in the way of printing-office help, and with his aid, in conjunction with the other new machinery we have installed since we came last fall, we hope to keep on improving the *Herald* until there is no better weekly paper in Iowa.

THE 1918 CONVENTION OF THE NATIONAL EDITORIAL ASSOCIATION.

BY OUR REPRESENTATIVE.



WAR and the requirements of war cut down the forces of the National Editorial Association this year so that the annual convention at Little Rock and Hot Springs, Arkansas, from June 3 to 8, was a meager representation of the newspapers of this country. Furthermore, the spirit and snap usually found in such a pretentious organization was largely lacking. President H. C. Hotaling's energetic work and organization efforts of the past year told in the final results, however, for there was action and accomplishment at this session which will have a permanent effect on the future growth and influence of this association as a very important national organization.

Among the most important results of the gathering at Hot Springs were the following:

A change was made in the constitution of the National Editorial Association which will give each state organization full and fair representation for the number of members in such State. Heretofore, the voting done in the national body has been by anybody and everybody who happened to be in the room when voting was done. Important matters were often decided in this manner by those who had but a temporary interest in the questions at issue and who lost that interest as soon as their particular wishes were gained through such voting. Under the plan inaugurated at Minneapolis last year, when the Executive Committee provided a way to secure a large number of members from each State by taking in state and district associations as a whole, there came much dissatisfaction over this sort of voting. Members present representing large state associations and having hundreds of members of the National Editorial Association, with dues paid according to this new plan, did not relish the idea of being cut out of their fair voice in the proceedings; further, some of them did not intend to submit to such a proceeding in the future. The election of a representative and energetic Executive Committee at this Hot Springs meeting was the remedy for any such evil, and at a short session held immediately after their election the members of this committee arranged a change that will make future voting fair and representative of all the members of each state or district association by allowing those present at future conventions—those who are members of their own state organizations, and whose dues are paid at home and to the national organization—to vote the proportionate number of votes of their own home organizations. The spectacle of any State in which the convention may be held packing the convention with their own state members to control important action will no longer be possible, for the remotest State with a large home organization will have its full voice the same as the State in which the national convention is held.

To make this clearer: If the Wisconsin state association has two hundred members, each paying their 50 cents annual dues to the national association, Wisconsin will have two hundred votes in the annual convention to be held next year. These votes will be cast pro rata by any members of the Wisconsin association present who are qualified to vote in the next annual meeting. If there are ten members present from Wisconsin at the next national meeting, these ten will divide their State's full membership vote and cast it, thus giving every state member a voice and weight in the national body. But the home state member thus represented must be paid for and recorded on the lists of the credentials committee which will in future say who shall vote.

From the very first day of this convention those present began talking about some plan for creating the office of executive secretary and securing the services of some capable man to

fill that position, giving to the national association and the newspapers of the country as a whole that effective effort now given to several of the state organizations. The report of G. E. Hosmer, of Colorado, as chairman of the Legislative Committee, made the need for such an executive more apparent. Legislative matters are very important to the newspapers of the United States, and just now the attempt to adjust postal rates, as well as the long-drawn fight on the print-paper proposition, has focused attention on this matter. An executive or field secretary would be able to keep in touch with such things and secure the cooperation and force of the national association, as well as many thousands of individual publishers, to back up his efforts. Results worth millions to the publishers as a whole would likely come from the organization thus effectively directed and concentrated at the proper time. A special committee was appointed to consider Mr. Hosmer's report along this line, and the Committee on the President's Address gave it attention in its report, while it also received further attention from the Resolutions Committee.

There is no doubt that the sentiment of the members present, who are making all there is now of the National Editorial Association, is in favor of some better concentration of effort, and, regardless of the cost, they favor the adoption of the executive or field secretary plan. How raise the money? That and whom they can get to start the work are the great and only questions. One suggestion was made that can possibly be carried out now—the employment of some man who will patriotically serve for his expenses for a year while the plan is being developed so that a salary for him may be secured later. It is a way, at least, to start the work; and a start is necessary.

The Proceedings of the Convention.

The Thirty-Third Annual Convention of the National Editorial Association met at Little Rock, Arkansas, on Monday, June 3, at 9:30 A. M., in the convention and ball room of the Marion Hotel. The attendance was not large at this first session when President H. C. Hotaling, of Mapleton, Minnesota, called the convention to order. The address of welcome was given by Governor C. H. Brough, of Arkansas, whom many of the delegates felt quite well acquainted with from their meeting him frequently while he was with the Arkansas crowd of convention boosters at Minneapolis last year. Governor Brough gave the convention his best smiling welcome, his cordial well wishes and glad hand. Hon. Charles E. Taylor, mayor of Little Rock, also held out his glad hand to the assembled guests. D. M. Jones, of Mankato, Minnesota, a singer of note who accompanied President Hotaling to the convention, sang with spirit the latest songs.

President Hotaling read a message from President Woodrow Wilson to the convention as follows:

"Please convey to the members of the National Editorial Association my personal greetings, and at the same time express to them my deep appreciation of the patriotic work of the press of the country and the generous support that has been given the Government in the great struggle for the freedom of all people. Only unselfish devotion can insure the success of our brave men who are sustaining the honor of America in the war for human liberty.—Woodrow Wilson."

In the absence of Lee J. Rountree, of Texas, G. E. Hosmer, of Denver, responded to the addresses of welcome for the association, and T. L. Pound, president of the Arkansas Press Association, also responded and added words of welcome for his State.

President Hotaling's Address.

The President's annual address was the next order of business, and Mr. Hotaling gave to it all the force and character that deep study of the national situation, as it affects publishers, had inspired. He viewed the print-paper proposition

with great alarm, and from a patriotic standpoint urged upon publishers generally the necessity of curtailing their printed pages. Advertising rates for newspapers might justly be higher and the space used by large advertisers less with a view to this result. He expressed the belief that much of the immense Sunday editions of large metropolitan papers could be eliminated in the interests of conservation of print-paper, and that all papers could curtail somewhat the amount used. The production of print-paper at the present time, he showed, is far less than the amount used, and the tendency will be to create a panic market unless supply and demand are equalized.

President Hotaling then appointed the usual convention committees, and, after a little informal business, the first day's work session ended, to make way for special entertainment features planned for the remainder of the day.

Entertainment at Little Rock.

Special entertainment for the visiting newspaper people began the first day at Little Rock. Really, the entertainment was more of a feature of the gathering than was the business of the convention.

Camp Pike is one of the new army cantonments not far from the city of Little Rock, and something like forty thousand soldiers of all kinds are quartered there, including a large number of negro fighters who are being put in shape for grim business. At eleven o'clock on Monday all the newspaper guests present were taken out to visit this cantonment and spend a half day among the soldiers. They witnessed a review by the One Hundred and Seventy-Third Brigade, among other things, and games played by the soldiers was another feature in their honor. Buildings of the Y. M. C. A. and the barracks were visited. At last a visit was made to the camp bakery where the officers had arranged a sample soldiers' meal for the two hundred newspaper guests.

Returning to the city with a chance to clean up and rest, the editorial party dug out their fine duds for a visit to the state capitol and the reception by Governor Brough, the state officials, representatives of the press, and military officials with their wives. A bevy of charming society girls assisted the matrons in serving refreshments during the evening, and music was furnished by a regimental band. The beautiful state-house was much admired. It is of white marble, with grand corridors, staircases and rotundas of most classic architecture. Mr. Jones again favored the assemblage with songs, featuring many of Harry Lauder's specialties, he also being a Scot with the necessary bur-r-r. Mrs. F. W. Bott, of New Orleans, also rendered some beautiful solos.

It required early rising Tuesday morning for the second day of the convention, as the big sight-seeing trip over Pulaski and Lonoke counties started at seven o'clock, and the hundred-mile ride over the hard pike roads of the locality was greatly enjoyed. Automobiles had been secured for the trip and drivers were quite generally substantial and leading plantation men and farm owners of the counties visited. Some of the magnificent plantation homes were seen, and the trip included a stop at England, one of the fine little cities of Arkansas. Then back northward the fine hard road led to Lonoke, the capital of that county, near where some of the famous rice farms are located. A special visit was made to one of the big irrigation plants which supply water for the rice lands. Few of the guests of the trip had ever seen rice farming or knew much concerning it, hence the visit was of practical information and value.

At the noon hour Lonoke people had a great barbecue lunch prepared and spread in the city park, with drinks and good cheer that came in splendidly after the long ride. Some after-dinner speeches were made in the shape of welcomes by the mayor and other citizens of prominence, and responses were called for and given impromptu by some of the talented orators of the editorial party.

Ebert's aviation field adjoins the town of Lonoke, and here United States army officers are in training for the supreme test to come later in France and Germany. It had been arranged to give the newspaper guests a special demonstration by many of the young officers who are students at this field. Recent rains had wet the field to a somewhat dangerous degree, however, so that but four aeroplanes took the air in honor of the visitors, but they were enough to demonstrate the wonderful capabilities of the fliers and the machines. Few tricks of the flying art were omitted by these young aviators, and their success in combating the German aces can be foreseen. The field itself is immense and as flat as a table, with an equipment in hangars, barracks, buildings and machines equal to the best.

At 4 p. m., the fifty automobiles in the party started back to Little Rock, with all the guests feeling they had had a wonderful day, having been filled with information concerning Arkansas, its possibilities, hopes and aspirations, to remember and write about for years to come.

Another Touch of Business.

The last business session of the convention in Little Rock was held on Wednesday forenoon, but a good program of speaking was enjoyed on Tuesday evening after the big auto trip. At this time Lieut. C. L. Armstrong, of Victoria, British Columbia, gave an hour's talk on his experiences and observations while serving in the British army in Flanders. Mr. Armstrong was a member of the Sixty-Seventh Scots. He was a publisher in British Columbia before the war started, and he joined the overseas forces in 1915, later being sent home afflicted with shell-shock, from which he is recovering. He came to this meeting to add his invitation to that of Washington and Oregon for the 1919 meeting of the association to be held in the Pacific Northwest. He told a very interesting story of the war and of his experiences. Lieutenant Armstrong's closing statement was that, although the Kaiser brought on this war to secure for himself and his nation world domination, the biggest result has been a bond of sympathy and fellowship between the allied nations which is akin to blood ties. He said this tie will never be rent asunder and for all future time the men and women of this country who have lost sons and brothers in this war will have such a feeling of sympathy and love for the mothers and fathers of Canada, who have also lost sons and brothers in the same cause, that never again can there be talk of contention or trouble among them, but there will always be that resolve to live and remember together. Lieutenant Armstrong also told of his attempts to publish a regimental newspaper while in the service. He was designated for that purpose and succeeded in gathering up a conglomeration of printing material with which he and his assistants did actually issue four papers. Then a German shell burst among the printing equipment and ended the existence of the paper.

The Commercial Club of Little Rock has the thanks of the guests for a neat luncheon served at the Marion Hotel ballroom for them Wednesday noon, just prior to their departure for Hot Springs. The repast was on a large scale and briskly served to permit of all getting checked out and away on the two o'clock special for Hot Springs. A visit to the state capitol followed the luncheon and on the capitol steps the editorial party became movie actors for a few minutes, supplying the subject for a Mutual film that will probably go down in history as a "News of the Day" feature.

The biggest souvenir "stunt" we have ever seen pulled off in honor of a convention or an organization of any kind was the *National Editors' Magazine*, issued by R. O. Schaeffer and Frank N. Henderson, editors and publishers, Hot Springs, Arkansas. This consisted of a two hundred and six page souvenir edition, with a handsomely colored cover labeled "Arkansas." Every sort of editorial and newspaper stuff bearing on or suitable to this national convention was used, together

with many contributed articles and features by noted writers. But the big thing was the one hundred and eighty pages of advertising secured for the book, at \$100 per page, which set forth in beautifully designed and striking advertisements the resources of Arkansas and its business interests. The work in getting out such a souvenir edition must have been immense, and its excellence is to be commended.

Convention Concluded at Hot Springs.

Wednesday afternoon, June 5, the National Editorial Association convention program was transferred to a new base, and the entire forces of the editorial party stormed the environs of Hot Springs, that noted government health resort, where it is claimed that peculiarly medicated hot waters boiling out of the hillsides supply rejuvenation to impaired physical manhood and womanhood—if they have the price. A special train was provided for the editorial party from Little Rock, that splendid capital city thus staying with its program and its guests to the very last minute. And on the way they had provided for another rare treat—a stop at Bauxite, where are located the “mines” from whence the ore or dirt is taken that makes aluminum. Mammoth plants and machinery in operation at this strange place in the Ozark hills are supplied with dirt or ore from the hills for miles around. The aluminum-bearing rock sticks out in strata and layers below the surface of the ground, where hundreds of teams are at work scraping and digging off this surface to get at the real paying product to be used in the mills. The discovery of the mineral and the process of manufacture were pleasingly described by the head of the institution as the guests returned from a rainy ride through the hills to see the mines. The special train then proceeded to Hot Springs.

A band met the editorial party at the station in Hot Springs and, as the population of doctors, shopkeepers and general business people of the city looked on amusedly, the entire crowd marched two by two behind the band all the way up to the Arlington Hotel in a temperature a little less than a hundred in the shade, perhaps. The general task of getting room assignments, and a chance to clean up and dress after the hard day, occupied most of the guests until nine o'clock in the evening, when President Hotaling coaxed them into the convention room of the hotel for the scheduled evening meeting and formal welcoming to the city. The session proved worth it, however, even if nothing had been given but the address of welcome by Rev. Marion Nelson Waldrup, a Methodist minister of the city. Reverend Waldrup was introduced by Mr. Riggs of the *Hot Springs New Era* as a genuine Arkansas “hillbilly” who would give an address of welcome in original Arkansas style. Incidentally, he said the speaker is a Methodist minister, a fact he mentioned for fear they might not discover it from his talk.

Reverend Waldrup was in a happy frame of mind and heaped up wit and sarcasm in good measure for the delectation of the editorial fraternity generally and those present in particular. He said he was the original Arkansas kid, the one who sat in the ash barrel in the famous picture of the “Arkansaw Traveler.” He grew up in the State, and was proud of it. As an Arkansas booster he certainly has no equal, not at least within the realms of truthfulness, and when he got through there seemed to be no other State, no other world, quite so completely perfect as this empire of variety called “Arkansaw.”

Mayor J. W. McClendon was then introduced and added his more conservative welcome to that of the minister.

Beautiful Gavel Presented to President Hotaling.

A surprise feature of the program was sprung at this time when C. E. Palmer of the *Four-State Press*, of Texarkana, Texas, was introduced and presented President Hotaling with a beautiful little gavel made entirely from Arkansas materials,

an illustration of which is shown herewith. Mr. Palmer stated that the idea of this gavel originated with J. L. Wadley, of the *Texarkanian*, who was detained at home.

Mr. Riggs made up a special issue of the *Hot Springs New Era* on Thursday evening, June 6, which was a bigger and



Gavel Presented to President Hotaling and the National Editorial Association by Arkansas Editors.

more thorough welcome to the distinguished visitors than anything else that could have been done. It contained a complete roster of those in attendance.

Thursday and Friday All Business.

For one reason and another there were many disappointments on the program for the convention, some of which were especially regretted, as for instance the absence of Secretary McAdoo, Theodore Roosevelt and Food Commissioner Hoover. President Hotaling had made arrangements personally with these distinguished gentlemen to be present if the strenuous work of their offices and the war times would permit. It was not surprising that they could not attend, however, under the circumstances. There was sufficient other talent present to use up all the time the convention could be held down to business, and it was perhaps a good thing that most of the entertainment features proposed at Hot Springs were either called off or changed to other times than Thursday and Friday, for on those days genuine program business was taken care of. Mr. Hoover did send a representative to the meeting, however, who endeavored to present the administration side of the food publicity matter in a clearer light and to gain the further and continued coöperation of the editorial fraternity.

“Loyalty Editorials” was a subject for C. H. Mooney, of Memphis, Tennessee, on Thursday morning, and Harry B. Potter, editor of the *State University Bulletin*, Knoxville, Tennessee, gave a splendid talk on “Agriculture and the Rural Press.” The latter address was well planned and outlined and had a practical side that was very interesting. Mr. Potter is a student of a big subject and if publishers generally could hear him it would be to their advantage.

Paul W. Brown, of St. Louis, gave his address on “The Newspaper as a Power in National Development,” considering the newspaper side of the present intense public interest in a scientific and thoughtful manner. Another fine paper was by Fred Heiskell, of Little Rock, a newspaper man and politician who knows the whole game. He stated that 1,200 papers died in the United States last year and that the time has come now to organize against the enemy and protect ourselves. Organization and discipline are more necessary now than ever before. We should have an organization of the daily and weekly

publications of the entire country. He stated that one reason there is not a better organization of that kind is because there are so many of the men who make the big papers who are not the owners of them. The owners do not see or know the necessity for such organization as well as the men who are actually doing the work, meeting the hard problems every day and delivering the goods. Some of these makers of big papers say they are too big to be hurt, but that is not so, Mr. Heiskell declared. The establishment of the postal zone system may not hurt the smaller papers, but it will not help them. But it has awakened the large papers to the help that the smaller papers can give in an emergency. "Government officials should consider and understand that newspapers can not be run on love and affection, and that if it were not for the newspapers of today the war would now be over, the Red Cross abandoned and civilization turned over to the enemies of humanity." He said he would like to see a movement to take up the work of organizing city and country newspaper men.

Friday morning a very excellent paper was read by Miss Mae Hamilton, of the Storm Lake (Iowa) *Pilot-Tribune*, on "Camouflaging in the Newspaper Game." Miss Hamilton, one of the most expert young women connected with country newspaper work, is not "camouflaging" in any degree when she talks about the business of writing or of the business office.

One of the most practical shop talks of the entire convention was that of Allen E. McGowan, of Appleton, Minnesota, who has kept accurate records and figures, and he told of the cost of a linotype in a country office. He went into every phase of the cost of installation and operation of the machine, and compared it with hand composition. He had the whole subject summed up in one sentence, however, when he stated that "It is Old Man Overhead that determines what the cost of composing-machine operation shall be, and, when it comes to determining prices in every department of a printing establishment, he is much more effective than the Federal Trade Commission. He demands attention and the printer who does not listen to him soon has reason to regret it." Mr. McGowan reports an average hour-cost for three years of his machine at \$1.32, and he showed by his digest of the details of the work just how much the cost was per thousand ems, etc.

Election of Officers Friday Afternoon.

Friday afternoon's session was an interesting one, starting at 2:30 and continuing until well toward evening.

The election of officers was one of the first important things to be done, and this took but a short space of time. The Nominating Committee, which had been appointed two days before, reported nominations for the various offices as follows: President, Guy U. Hardy, Canon City, Colorado; vice-president, Edwin Albright, Gallatin, Tennessee; secretary, George Schlosser, Wessington Springs, South Dakota; treasurer, J. Byron Cain, Belle Plaine, Kansas. Executive Committee: W. Wilkie, Minnesota; H. A. Bailey, Illinois; G. L. Caswell, Iowa; E. E. Brodie, Oregon; Frank M. Henderson, Arkansas; J. C. Brimblecom, Massachusetts.

On motion, the officers nominated and recommended by the committee were duly elected without debate, and Messrs. Hardy, Albright and Cain responded to calls for speeches, thanked the delegates and promised sincere devotion to duty.

Nothing was done about the matter of establishing a home for retired editors, writers and publishers.

Two more papers or addresses were then listened to during the afternoon, one by John B. Gairing, editor of the *Publishers' Auxiliary*, Chicago, on "The Two-Dollar Weekly," and the last one by G. L. Caswell, Denison, Iowa, on "The Field Secretary at Work," Mr. Caswell being field secretary for the Iowa Press Association, "the most effective business organization of the kind in the United States," as President Hotaling announced the subject. Mr. Gairing gave plenty of

evidence of the need for the two-dollar weekly, and assurance that weekly publishers can not only establish that price for their papers better now than ever before, but can better maintain it. He stated that over one thousand newspapers have been suspended in a year.

The address by Mr. Caswell was along the line of his work as field secretary for the Iowa and Nebraska press associations which he carried on last year and part of this.

Next Meeting to Be Held in Northwest.

It was decided on Thursday afternoon that the next annual convention, if held at all, will be held in the Pacific Northwest, Seattle, Portland and other cities in that section having representatives present asking for it. Invitations were also cordially extended from Detroit, Chicago and a half dozen other cities, and again from Boston for the 1920 convention. A lively time was had over the matter of adopting a resolution presented by Mr. Caswell for the Executive Committee, authorizing the committee to decide before March 1, 1919, whether, under the war conditions that may exist then, it might not be better to cancel the 1919 convention of the association and simply hold a conference of delegates from each State. The resolution was fought hard by the Seattle and Portland representatives and by some of the Arkansas delegation present, as the Northwest people were determined to go home with the promise of the convention in their pocket. However, they agreed that the Executive Committee should determine by the first of March whether or not the convention can be held with reasonable assurance of success and attendance, and President Hardy promises to call a meeting of the committee during the year for that, the field secretary proposition and other business.

Saturday was a day of informal business and closing up the affairs of the convention, with some entertainment features. The editors and their ladies had been given an "Editorial and Press Frolic" the evening before by newspaper and other people of Hot Springs, and those who recovered were pleased to make an excursion to the hilltops in the forenoon to see something of the reservation owned and controlled at this place by Uncle Sam. In the afternoon most of the visitors who remained there were taken about ten miles south of the city to a point where the eclipse of the sun would be total, and there enjoyed the unusual sight.

Sunday will long be remembered in Hot Springs as the day when certain newspaper editors and publishers of these United States "filled" certain of the church pulpits of the city. The arrangement was agreed to before the city churchgoers had seen or heard the editors, but the latter were too game to back up, and the church people could not. At that, we'll guarantee those who attended heard some good, sensible lay sermons from such men as Hotaling, Hosmer, Hardy, Hodges, Albright, Wagenseller, and a few of the other unterrified who were there and ready.

Off on Big Trip Sunday.

Sunday night the editorial party — that is, those of the party who had not been overcome by the hot weather and a desire to get back to their own work at home — started off on a trip of several hundred miles to see Arkansas. Fifty Arkansas editors were expected to come in time to join in this trip by special train over their State, visiting many of the important cities and towns, and points of interest from Texarkana on the south to Springfield on the north. The fact that so few could remain for this trip was due to the same thing that kept the attendance down at this convention — war work and war uncertainties at home.

We are sorry that we can not give a more careful and detailed report of this convention for *THE INLAND PRINTER* readers who may be interested in what was done, but in a program of such extent and variety it is difficult to report as merited all the addresses and papers given.



BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

A Correction.

In the review of "Seven Legs Across the Seas," which appeared in this department of the June issue, an error was made in quoting the price, the item in that particular reading as follows: "Order through The Inland Printer Company; price, \$2.50, postage 10 cents extra." The advertisement of Moffat, Yard & Co., the publishers, which appeared on page 203 of the same issue, stated that while the price of the book was \$2.50 in the book trade, copies would be mailed prepaid to printers at the special price of \$2. Orders for the book should not be mailed to The Inland Printer Company, but to Moffat, Yard & Co., 116-120 West Thirty-second street, New York city.

"The Journalism of Japan."

An interesting record of the journalism of an interesting people is embodied in the above-named bulletin, written by Frank L. Martin, Professor of Journalism, University of Missouri.

After dealing briefly with the earliest history of journalism in Japan, a good insight is given as to the character and scope of the modern Japanese newspaper, with chapters on government regulation of the press, treatment of the news, fiction in the newspaper, cartoons and illustrations, sporting news, extra editions, the newspaper plants, women in journalism, press associations, foreign language newspapers, and advertising. Many amusing facts are related; and a series of illustrations of representative Japanese papers and phases of the mechanical end of their handling are of keen interest. The booklet is largely the outcome of observations made when Mr. Martin was a member of the editorial staff of the *Japan Advertiser*, Tokyo.

As long as the supply lasts, copies of this bulletin will be sent gratis by the University of Missouri, Columbia, Missouri.

"Art Alphabets and Lettering."

This is the second edition of J. M. Bergling's helpful book on the art of lettering for engravers, architects, engrossers, commercial artists, show-card writers and painters, and it is comprehensive. In fact, in so far as the illustrations of alphabets are concerned, it is so complete that commercial artists and letterers of fine commercial work for advertising purposes would find therein much that is out of date, at least in so far as their particular requirements are concerned. We refer to those alphabets of a fanciful and decorative character which are seldom used on the better grades of printing today, but which are still used to some extent by sign-painters and show-card writers. To the latter class those particular alphabets might yet appeal. A number of alphabets are also shown which would prove helpful to those who are working at, or studying, the art of engrossing. In all, about 125 styles of alphabets are shown, and in the text and illustrations, instruction is afforded in the art, and advice is given on what mediums and devices are required, and where they may be secured.

The book contains ninety-six pages, 8 by 11 inches, and is bound in boards, covered with cloth.

"Art Alphabets and Lettering" (second edition), by J. M. Bergling. Published by J. M. Bergling, 1254 Rosedale avenue, Chicago. Price, \$2.50.

"Carnegie Endowment for International Peace."

Publication No. 15.

The fifteenth book in the series of publications issued by the Carnegie Endowment for International Peace, 2 Jackson place, Washington, D. C., bears the subtitle, "The Imperial Japanese Mission, 1917," and chronicles the activities of the special mission headed by Viscount Ishii in the United States last year. In addition, it contains information concerning the exchange of notes embodying the Root-Takahira understanding of 1908 and the Lansing-Ishii agreement of 1917. While considerable space is utilized in detailing the events of the tour of the Japanese statesmen and business men, interesting and inspiring addresses made by the visitors and prominent men of America are also printed in the pages of the book. Aside from its historical value, the book furnishes convincing evidence of the clear understanding and good-will which exists between the two governments, the ideals of which, in many respects, are identical.

"Fifty Years of American Education."

It is a far cry from the beginning of American education, when a large percentage of the population were illiterate, to the more wholesome conditions of our present day, but nevertheless makes for very interesting history. This exposition of development is embodied in a booklet, consisting of ninety-six pages and cover, by Ernest Carroll Moore. Among many interesting features, it gives a table showing the comparative changes which have taken place in the public schools from 1870 to 1917, giving a record that any country may well be proud of.

Although the booklet deals strictly with the growth of education in America, it has been published by Ginn & Co., Boston, Massachusetts, as a memento to signalize their parallel development in the publishing of educational literature in America, for the same period.

"Practical Art Anatomy."

The study of the human anatomy is essential to the artist who would succeed in rendering a faithful and correct interpretation of the human figure. The universal need for books on the subject as related to art is responsible for the preparation of this work by the author, E. G. Lutz, and its publication by Charles Scribner's Sons. As far as a lay mind can comprehend and visualize, "Practical Art Anatomy" should supply the demand in full measure. The text is a selection and simplification of the part of human anatomy which constitutes material for artistic study and practice, and the great number of illustrations accompanying should insure quick comprehension of

the author's words in print. The book should prove especially helpful to the beginner, as it conducts him by easy stages into the more difficult features of figure representation. For the mature artist it should prove of assistance in enabling him to keep anatomy at his finger's ends.

"Practical Art Anatomy," by E. G. Lutz. Published by Charles Scribner's Sons. Price, \$1.50 net.

"First Year Latin."

A mere cursory glance through this book impresses you with the idea that it is a grammar that is "different"; a closer study reveals the work as a revision of the old Collar & Daniell's "First Year Latin." Although abiding by the excellent principles underlying the previous editions, the revision is so broad in its simpler application to modern ideas that it practically constitutes a new book. The revision was undertaken by Thornton Jenkins, head master of the Malden, Massachusetts, high school.

The grammar differs essentially from its predecessors in the following respects: a briefer and more Cæsarean vocabulary; uncommon construction forms are omitted; increased attention has been given to derivatives, and there is a greater inclusion of Latin equivalents for the English. In each lesson the student has strongly impressed on his mind the close relation of Latin to the foundation of the English language. Ten review questions at suitable places clinch the principles of each lesson. Fables and stories have been omitted to make room for matter of a more interesting and historic character, and the vocabularies of the first eighteen lessons give accent marks as an aid to easy pronunciation.

The book is unique in the high standard of its illustrations. Four full-page color-plates by C. A. Becher depict various phases of the life of the Romans. Aside from their high artistic value, these illustrations are noteworthy for their faithful presentation of Roman life. The book is further embellished with numerous engravings, each having been carefully selected with the view of presenting subjects of the greatest interest. The large number of illustrations is to be commended, as pictured details undoubtedly are more effectual in fixing themselves on the student's mind and are retained by him longer than printed texts describing the same subjects.

Collar & Daniell's "First Year Latin," edited by Thornton Jenkins. Published by Ginn & Co., Boston, Massachusetts. Price, \$1.12.

"What Is My Share of the Cost of the War?"

This is the time when each one may well ask himself the above question. The situation demands that each individual do his full share — not merely "his bit," but "his best." Therefore, the pamphlet bearing this title, issued by the Bankers Trust Company, of New York city, while issued in connection with the third Liberty Loan campaign, is nevertheless just as timely now and should be in the hands of every one throughout the country, especially in view of the fact that other Liberty loans will be launched before the war is ended.

In the opening paragraphs we read: "Earl Reading said in a recent speech, 'The surest way to bring the war to a quick conclusion is to prepare for a prolonged effort'; in other words, to make it a regular business routine to provide the ways and means to conquer our enemies. This would seem to be the logical way to approach such a large problem. The problem is too great to be handled sentimentally, or with a burst of enthusiasm. As a nation, we are undoubtedly rapidly coming to have this point of view, and are adjusting our affairs for a long war. No true American wants to see this war end until the purpose for which we entered it has been accomplished, and this purpose is, once and for all, to protect our nation from any possibility of domination by any other nation. The inheri-

tance which we have received from the past must not be lost because of any shirking of duty by the present generation.

"In order that the resources of the nation may be effectively marshaled to accomplish this result, it is necessary for each one to ask himself: 'How much *ought* I contribute in the way of personal effort and from my resources to do my full share?'"

"Our men who have gone into the army and navy, our women who have gone into the hospital work back of the firing line, have dedicated their entire efforts to the cause. They are giving one hundred per cent of effort, and, if necessary, will give life itself. In any event, those of us who are at home can not equal their contribution. However, it is for us to determine how nearly we can approximate the supreme sacrifice."

The following paragraphs give a description of the task which confronts the Government in connection with raising the funds for carrying on the war, and these are accompanied by a table under the heading, "Financing the Second Year of the War," which shows the share of yearly incomes contributable in taxes and bond purchases.

CHEERFULLY WE FACE OUR DUTIES.

Congress and the people of the United States are responding cheerfully to President Wilson's call for further revenue legislation. They are not depressed by the burden which is to be placed upon their pocketbooks nor dismayed by the intimation that still further sacrifices may be required of them.

They are in the fight to win. They are conscious of the obligations they owe to the men at the front. They are dominated by the conviction that nothing but victory will make life, liberty and property secure, here or abroad.

Our enemies have called us "dollar worshipers." We are teaching them now that the dollar means nothing to us as such, and that we are ready to spend it freely for the conservation and perpetuation of free government and civilization.

Again the fair fields of France and Flanders are drenched with blood. The flower of many nations is meeting the onslaughts of the Prussian war machine. Our own sons are helping to stem the tide.

The civilized world is looking to us for succor, for permanent redemption from the yoke of ruthless militarism; and the spirit of America responds to the summons.

For the great cause, we are facing cheerfully our duties, giving wealth and, more than that, offering our best blood.

Whatever we may be called upon to do, that we will perform, forgetting individual interests and bearing constantly in mind that upon us — upon our swords and our resources — depend the happiness, contentment and peace of the world.— *Manufacturers' News*.

THE AMERICAN ARMY 110,000,000 STRONG.

The people of the United States are an army of 110,000,000 volunteers. The troops in France are merely its representatives. As soon as we learn this and practice it we shall be on the way to victory. This is no "Let George do it" war.

Every man and woman in the country ought to find an answer to the question, "What can I do to help win the war?"

President Wilson says: "The object of this war is to deliver the free peoples of the world from the menace and the actual power of a vast military establishment controlled by an irresponsible government."

Then if we don't save — if we don't give ourselves and our money — we are slackers in the ranks. Thank God, most of us are eager to help, but we do not always know how.

The efficiency experts are on the job to show us. It is our part not to argue, not to make excuses, but to ginger up when we are shown the way.



TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Officers of the International Typographical Union Are Re-elected.

The canvass of votes cast in the recent election of the International Typographical Union showed that the present officers have been re-elected for the ensuing two-year term. Marsden G. Scott, president; John W. Hays, secretary-treasurer; Walter W. Barrett, vice-president; and Fred Barker, auditor, will continue to guide the destinies of the union in the important offices named.

Washington Editors Meet in Spokane This Month.

The thirty-second annual convention of the Washington State Press Association will be held in the Davenport Hotel, Spokane, July 11, 12 and 13, 1918. Present responses indicate a large attendance. The convention committee of the Spokane Chamber of Commerce has prepared a fine program of entertainment, including automobile trips to the Inland Empire Paper Company's mill, to Washington Motion Picture Corporation's studio, Liberty Lake and Natarium Park. The chamber will give a banquet to the newspaper men Friday evening, and several noon luncheons are also planned. Secretary of the Interior Franklin T. Lane has been invited to discuss "The Newspaper in the War" at one of the sessions.

Feister-Owen Press, Philadelphia, Quits Business.

After having enjoyed a successful business career for the past thirty years, the Feister-Owen Press, Incorporated, Sixth street and Columbia avenue, Philadelphia, has decided to close down immediately. J. Spencer Brock, president of the company, explained that for the past few years the Feister-Owen business had been gradually falling off, due, in some measure, to the war. The mechanical equipment and the organization of this plant were highly specialized for the production of catalogues and pamphlets in exceedingly large editions. Some of the large orders for medical almanacs in prewar days ran as high

as 7,000,000 copies, and much of this class of work failed to come in during the past year. Transportation difficulties, together with the rapidly rising costs of labor and material, produced a situation which, in the opinion of the directors of the company, did not warrant a continuation of the business.

Charles A. Stinson Nominated for President of Philadelphia Rotarians.

At the last meeting of the Philadelphia Rotary Club, Charles A. Stinson, of the engraving firm of Gatchel & Manning, Philadelphia, received the unanimous nomination for the office of president of the local organization. *THE INLAND PRINTER* goes to press before the election, June 18, but the selection of Mr. Stinson for the office is, of course, certain.

School for Printers' Apprentices Closes Successful Year.

The closing exercises of the School for Printers' Apprentices of New York, held at the Hudson Guild Settlement, 436 West Twenty-seventh street, New York city, Thursday evening, June 6, marked the completion of the sixth year of the school's existence. During those six years the number of students has grown from eight to nearly four hundred, and the school, under the skilful direction of its head, Arthur L. Blue, has come to be recognized as one of the foremost institutions of its kind. The program for the closing exercises consisted of addresses by the director and his first assistant, T. L. James; Leon H. Rouse, president of Typographical Union No. 6; Charles Francis, one of the small group of far-seeing employers who have helped to build up the school to its present commanding position; and Dr. John Lovejoy Elliott, head worker of the Hudson Guild, under whose hospitable roof the school has had its home from the beginning, rent free, with an annual contribution of a thousand dollars in the bargain.

Gold medals for excellence in typography were given to Harry Timmerman, from the M. B. Brown Printing & Binding Company, and George Plumhans, a

young Belgian printer. The winners of the first and second prizes for excellence in English were, respectively, Edwin N. Tiedemann, of the Bartlett-Orr Press, and Harry Cohen, of the F. M. Eldredge Printing Company, Brooklyn.

The gold medal, offered by Charles Francis to the apprentice making the greatest progress in typography during the year, went to Anthony Cina, from the composing-room of the *Army and Navy Journal*.

It was announced at the meeting that plans were being worked out for the addition of new departments of instruction, in order to carry out the original plan of a school equipped to teach all branches of the printing and allied trades.

Chicago Pressfeeders Strike.

On Monday, June 3, the pressfeeders of Chicago, members of Franklin Union No. 4, went out on strike for an increase of wages, their demand being for a flat raise of \$5 a week.

Contracts which were to run for five years were entered into between the union and the Franklin Division of the Franklin-Typothetæ of Chicago, which division represents the employers of union labor, during November, 1916, an increase in wages being granted at that time and another increase provided for which was to take effect during the latter part of 1919. During last December the feeders went out on strike, demanding an increase of \$5 a week, which difficulty was finally adjusted by the employers granting a war bonus of \$2.50 a week, with the agreement that no change was to be made in the existing contracts.

In view of these facts the demands made by the union during the past month were refused by the employers, with the result that the majority of the pressrooms of the city were closed down for a week.

The officers of the international union were called to the city, and, after conferences with the employers and the officers of the local union, assumed stewardship over the local union and ordered the feeders back to work, promising that in the meantime efforts would be put

forth to secure an increase in wages through conciliation and arbitration.

The committees of the feeders and the employers are still in conference as this issue of THE INLAND PRINTER is being closed, so that no definite statement can be made regarding the outcome of the negotiations.

Albert H. Everett With Western Type & Machinery Company at Kansas City.

THE INLAND PRINTER is in receipt of a printed announcement from Albert H. Everett, for many years connected with various concerns in the printers' supply line at Kansas City, Missouri, which states that the Western Type & Machinery Company has purchased his job roller plant and combined it with that firm's equipment, supply and rebuilt machinery business. The announcement also states that Mr. Everett has been appointed sales manager of the Western's Kansas City house.

Annual Outing of Syracuse Smelting Works an Enjoyable Affair.

On Sunday, June 16, employers and employees of the Syracuse Smelting Works, manufacturer of Stanley Process type-metals, Brooklyn, New York, journeyed to Whitestone for the annual outing of the organization. An interesting feature was the ball game between the babbitt and type metal departments for a stake of \$125, which, it was agreed beforehand, the winner would contribute to the Red Cross, and this the type-metal department had the honor of doing.

A. W. Michener, New Advertising Manager for Challenge Machinery Company.

Announcement has been made of the appointment of A. W. Michener, formerly of Chicago, as director of advertising for the Challenge Machinery Company, Grand Haven, Michigan, manufacturer of printing-presses and various other items of printing equipment. Mr. Michener has been identified with the printing business in and around Chicago for a number of years, having established at one time the Review Printing and Embossing Company, Chicago, in which he later sold his interest to become manager of the commercial printing-plant of the Baker-Vawter Company, of which he had charge for several years. Later, when that company decided to close its general printing department to devote its entire attention to the loose-leaf section of the business, Mr. Michener became superintendent for the George E. Cole Company, Chicago, with which firm he remained two years.

C. W. Kellogg, Efficiency Expert, Recovers From Effects of Accident.

Many printers in the Middle West, Northwest and Southwest have been asking for the whereabouts of C. W. Kellogg, the dean of the staff of efficiency (or production) engineers of the American Type Founders Company. Last fall Mr. Kellogg went to the Pacific coast on a mission to introduce economies of pro-



C. W. Kellogg.

duction in various printing-plants and to instruct the type company's sales organization in service work in the same direction. Starting at Spokane Mr. Kellogg worked down to San Francisco, success attending his efforts en route. One day in December, as Mr. Kellogg was returning from Oakland with the order for a complete new steel newspaper and commercial equipment for the Oakland *Tribune*, his arm was shattered in a street car accident. As a consequence, he was detained in a hospital in San Francisco until the latter part of March, under the care of skilled surgeons, who finally restored the arm to usefulness. Since leaving the hospital, and while nursing the recovered arm, Mr. Kellogg completed his work on the Pacific coast, and before this is printed he will have reached Chicago to attack with his accustomed success the strongholds of inefficiency, which are now more dangerous than ever on account of higher wages and higher costs all along the line.

No man in the service of the printers has done more valuable constructive work than Mr. Kellogg. Plants that were profitable he has made more profitable. Plants that were not at all profitable, he has made profitable. Approaching each production problem

with a keen analytical mind he simplifies the apparatus of production and eliminates the causes of waste and loss. His work is done without a trace of that boastfulness and bluster and intemperate promises with which too many so-called "efficiency experts" attempt to camouflage their lack of scientific thoroughness. Behind a modest manner Charles W. Kellogg is found to be firm in diagnosis and decisive in applying remedies to uneconomical conditions. He will be welcomed by a number of appreciative clients in his broad field of action, but even more grateful to him will be the welcome of the entire sales organization to which he is the popular, respected and patient adviser and inspirer.

Thirty-Second Annual Convention, United Typothetæ of America.

The thirty-second annual convention of the United Typothetæ of America will be held at Cincinnati, Ohio, September 23, 24 and 25, the headquarters being at Hotel Sinton. This year's convention is to be a most important one, in which all printers will be interested because of existing conditions in the industry due to the war. A most cordial invitation is extended to printers of all sections to attend this convention.

Cincinnati is centrally located and is an ideal city for a business convention, such as the thirty-second will be. Make your plans now to attend, for it will benefit you greatly to hear the addresses and discussions on the problems facing the printer today. Don't forget the dates, September 23, 24 and 25, at Cincinnati.

United Typothetæ of America News Notes.

A decalcomania window sign of the Typothetæ emblem in colors, size 12 by 8 inches, has made its appearance on the windows of many of the members of the United Typothetæ of America. This window sign is very attractive, and is a dignified method of showing the buying public that the printer is a member of the national association of his industry. All members of the Typothetæ should display this sign. It may be purchased either through their local Typothetæ associations or direct from national headquarters, 550 Transportation building, Chicago.

Attention is again called to the fact that it is not too late for members to submit to national headquarters their statements of cost of production for the past year. The composite statement, which is in the process of compilation, has not yet reached the stage where additional individual cost reports can not be included in the final figures. Printers who desire to have their costs included

in the composite statement are advised to get in touch with the national office promptly.

The past month was a record-breaker of sales of the Standard Price-List. This loose-leaf price-list is coming into greater daily use throughout the country, and is a valuable compilation. Being in loose-leaf form, it permits of revisions and additions which are made from time to time, thereby keeping it up to date. Printers who desire to obtain additional copies of this price-book should order direct from national headquarters.

The months of May and June have been very busy months for the field force and much constructive work was accomplished. Splendid results are being obtained at several different points throughout the country where the field men are engaged. The coöperation of the printers, who are showing a disposition to want organization more than ever before, is assisting materially in the good results being accomplished.

Those engaged in the printing business should begin making plans for constructive study after the summer months of subjects of importance and value to themselves and their positions. Salesmen will, of course, be interested in the correspondence course in selling, available through the United Typothetæ of America. A course in estimating may also be taken by correspondence. Both of these courses are sound and practical, and have been devised for the purpose of giving the student fundamentals and principles of selling and estimating. With this solid foundation to work upon, the student makes steady and quick progress in accomplishing the end he desires. Full information on these courses may be obtained by writing the United Typothetæ of America, 550 Transportation building, Chicago.

School of Journalism Prominent at Missouri University Commencement.

In view of the announcement of a \$50,000 gift to the School of Journalism for the construction of a new building, and the fact that the commencement address was delivered by a prominent newspaper man, Oswald Garrison Villard, editor of *The Nation* and president of the *New York Evening Post*, the annual graduation exercises at the University of Missouri held a decidedly journalistic flavor. It was the tenth anniversary of the School of Journalism, and the selection of a newspaper man to make the annual address was a peculiarly appropriate one. In his address, among other things Mr. Villard pointed out what he believed were dangerous tendencies in the journalism of today, notably the drift toward consolidation. "Where,"

he asked, "will this tendency end? What becomes of the old American belief that both sides of all our issues shall have their spokesmen in the press?"

The gift of \$50,000 was made by a Missourian who does not want his name made public. The fund is to be used for the construction of a new building, which will be the third home of the department since its foundation in 1908. Beginning with the second year of the newspaper school's existence, and until the present time, the school has been housed in Switzer Hall. It is expected that the new building will contain a complete printing-plant for the publication of *The Evening Missourian*, which is now printed by contract in a Columbia plant. Naturally, such a condition will permit a much closer coördination between the theoretical and practical work of the school.

Sigmund Ullman Passes Away.

Sigmund Ullman, founder and president of the Sigmund Ullman Company, manufacturer of printing-inks, died at his residence, 194 Riverside drive, New York city, May 27, in his seventy-sixth year.

He was born in 1842 in a small manufacturing town in Bavaria, at that time a free and independent state. Desirous of becoming self-supporting, Mr. Ullman, when fourteen years old, came to this country in 1856, at a time when many of his countrymen were coming to escape the Prussian tyranny which followed the unsuccessful revolution of 1848.

His father accompanied him to the seaport, where he happened to find a family by the name of Wimpfheimer, also about to leave for America on one of the two steamers then plying between the two countries, and Sigmund Ullman was placed in their charge. David Wimpfheimer, the head of the family, was already in the United States, Mrs. Wimpfheimer, her two sons and two daughters being on the way over to join him. One of the daughters, Pauline, later became the wife of Sigmund Ullman, while one of her brothers, Eugene H. Wimpfheimer, became his lifelong associate in business, and afterwards vice-president of the Sigmund Ullman Company. Another brother, Maximilian, fell as a lieutenant at the battle of Antietam in the Civil War.

Arriving in this country, Sigmund Ullman, after various activities, associated himself with an uncle, who was an importer of metal-leaf and bronze powders. Mr. Ullman took over this business in 1865, his father-in-law, David Wimpfheimer, and his brother-in-law, Eugene E. Wimpfheimer, being associated with him. Finding the scope of that business too small, he began the importation of

printing-inks, in which he was very successful, as the manufacture of the higher grades of inks was then in its infancy in the United States.

In 1892 he formed a partnership with the European concern from which he had formerly been importing, and together they established a factory in this country. The partnership, however, was dissolved after a few years on account of internal dissensions, and in 1897 the Sigmund Ullman Company was formed, Mr. Ullman associating with him his son, James A. Ullman, and Eugene H. Wimpfheimer, whose son, Harry Wimpfheimer, is now manager of the New York city branch of the Sigmund Ullman Company, thereby representing the third generation of his family in the business.

Sigmund Ullman was always noted for his progressive ideas, and was responsible for many of the innovations and improvements in the manufacture and sale of printing-ink. He introduced, we are informed, the system of putting up inks in collapsible tubes, of giving inks and colors distinctive names instead of merely selling them by list prices, and, among other things, was instrumental in the introduction of double-tone inks and Ullmanines.

He had the great satisfaction of seeing his goods exported to every quarter of the globe, and it was especially gratifying to him to be able to sell his goods in the country from which he had previously imported.

He was active in business up to within a few years of his death, when his ailments incapacitated him. A few years ago Mr. and Mrs. Ullman celebrated their golden wedding anniversary. After their long lives they were indeed not parted by death, for Mrs. Ullman, who had been in good health, finally broke down under the continued strain of her husband's illness, was ill a few days, and passed away one week before her husband. He was never informed of her death, and, therefore, both were spared the pang of parting.

Mr. Ullman is survived by three sons, James A. Ullman and George W. Ullman, who are associated with the Sigmund Ullman Company, and Eugene Paul Ullman, an artist.

News of the Denver Printing Field.

Louis Metzger, who for nine years was a salesman with the Smith-Brooks Company, and who resigned that position a month ago in order to go on the stock-selling proposition with the Pan Motor Company, has returned to Denver and become associated with the Globe Printing Company as vice-president. It is understood that Mr. Metzger gave up his connection with the motor company when the Government denied the repre-

sentatives the right to sell stock throughout Montana, which State Mr. Metzger had been allotted.

The threatened difficulty with the cylinder pressfeeders in Denver is likely to be straightened out satisfactorily. The union has used its best endeavors to get those men who refused to work at the scale of \$19 a week back to their positions until the matter has been satisfactorily adjusted under the terms of the agreement entered into last October for three years. The president of the pressfeeders' union, R. G. Mills, together with the agent, T. P. Rodgers, conferred with Messrs. Orville L. Smith and T. K. Wonderly, representing the employing printers, on June 11, and put forth the argument as to why the feeders were asking for a \$5 a week increase. High cost of food staples and other commodities was used as the specific argument for thirty per cent increase in wages, and, after hearing the men, the committee of the employers said they were to report back to the Typothetae closed shop division and use their best endeavors to have the controversy adjusted to the satisfaction of all.

Denver printers are being kept pretty busy. Work is normal, but the scarcity of good help in all departments is hampering operation.

Memorial Day at the Printers' Home, Colorado Springs, was made an interesting celebration. Gov. Julius Gunter was one of the principal speakers at the exercises at North Park, which the residents of the Home attended. Some participated in the parade, marching with the one hundred per cent American Society of Colorado Springs.

The work of the Denver Typothetae is going on without interruption during the summer months. No evening class meetings will be held, but it is proposed to have two dinner gatherings and a picnic during the months of June, July and August.

On June 3 the paper jobbers issued a notice informing printers of a further ten per cent advance on all paper stock. This is the fourth raise made in a month.

The private plant of the International Rubber Company is to increase its equipment in the near future. There are at present in operation three cylinders and seven platens. It is contemplated to add a composing-machine and an additional cylinder press.

Rubberoid Roller Manufacturing Company Opens at Kansas City.

M. J. Garlick, for eighteen years identified with Barnhart Brothers & Spindler at Kansas City, Missouri, and Dallas, Texas, has recently opened at the first named city a modern factory

for the manufacture of printers' rollers for all kinds of presses. The new firm is located at the corner of Fourth and Broadway, and is known as the Rubberoid Roller Manufacturing Company.

Keystone Type Foundry Supply House Moves.

The Keystone Type Foundry Supply House has moved from the building at Ninth and Spruce streets, Philadelphia, to the first floor and basement of the Pepper building, Eighth and Locust streets. Extensive alterations are being made in the spacious new place. Two large show windows on the Eighth street side of the building will be devoted to exhibits of Keystone specialties, and part of the sales department will also be used for display purposes. The Keystone reports a big increase of business during the past six months.

Three Big Press Manufacturers Consolidate.

Widespread comment throughout the trade has attended the initial announcements of the Premier Printing Machinery Company, a new Massachusetts corporation with its main offices in Boston. Rarely in the past has a consolidation resulted in a printing-press concern of the scope of the new corporation. This is due to the fact that the three parties to this consolidation did not represent competing lines, but three distinct classes of machinery.

The Whitlock company has for many years manufactured the two-revolution presses known to the trade under the name "Premier," which name has been retained by the new organization. The Potter company is prominent by reason of the lithograph, offset and tin-printing presses which have borne that name. It has also been recognized as a factor in the field of special printing machinery. And the United Printing Machinery Company, whose former headquarters have been made the offices of the Premier company, has been known principally as the patentee and builder of automatic feeders and the U. P. M. Vacuum Bronzer, as well as sales agent for the Chapman Electric Neutralizer. One of the leading accomplishments of the last named company, however, is an all-size sheet-fed rotary press which is in successful operation in the production of important magazines and miscellaneous printing. It is also understood that the Premier company is about to announce extended activities in connection with this automatic machine and the U. P. M. feeders.

Branch offices of the Premier Printing Machinery Company are established in New York, Chicago and San Francisco, as well as at intermediate points, and

plans are on foot for the opening of a branch at Atlanta, Georgia, from which the Southern trade will be covered. All the products now designated as "The Premier Line" will be distributed by a sales organization known as the United Machine & Press Company, with main offices and branches in the same locations as those of the Premier Printing Machinery Company.

Roberts Furniture Company Issues New Booklet.

During the past month THE INLAND PRINTER has received a new booklet, illustrating and describing the line of composing-room furniture manufactured by the Roberts Furniture Company, 804 Sycamore street, Cincinnati, Ohio. Inasmuch as the booklet is largely used to exploit a new feature of the Roberts line designed to save labor and speed up production, namely, the "Victory" top for type-cabinets, the make-up of the booklet is along patriotic lines. The feature of the cover-design is an illustration of a soldier standing upon the roof of a barracks building and holding to the breeze a flag upon which the single word "Victory" appears. Lettered on the side of the building the words "Roberts System" appear, and, below the illustration, the name and address of the company are printed from type. The booklet contains many well-printed half-tone illustrations of the various equipment features manufactured and sold by the company, together with explanatory matter which is both interesting and instructive. Copies of the booklet may be secured by addressing the company at the address given above.

Enabling the Printer to Render Creative Service.

The value of rendering creative service to customers has been recognized by printers. It is well known that the printer who can submit ideas for direct advertising is in a far better position to secure orders for printing, and is also enabled to secure a better remuneration for his work, as orders of this character are not generally placed on a competitive basis. The difficulty which confronts a great many printers, however, is the organizing of a service department for creating ideas and preparing copy and layouts, and the expense of maintaining such a department after it is organized. Then, too, it is not always an easy matter to secure a man for such a department who has equal ability on both copy-writing and layout. A good copy writer may lack ability on layouts, a man may be good on both writing copy and laying out, but lack merchandising ability.

What might be termed a new departure in advertising service, something that

should be of great interest to printers who are desirous of securing the advantages to be derived from rendering creative service to their customers, is being offered by The Horsting Company, of Chicago, an announcement of which appears elsewhere in this issue. The aim of this company in connection with this service is to help the printer help his customer. When the printer desires some creative work—plans, layouts or ideas—to submit to a customer, he can send all the data he is able to secure regarding the customer and The Horsting Company will advise him of the cost of preparing a campaign that he can submit to his customer without hesitancy. In other words, the printer is here offered all the advantages of a perfectly equipped organization for handling creative service, preparing campaigns, etc., thoroughly, conveniently and economically. The company will gladly send complete details regarding its service upon request.

A. W. Friskey With Brown Folding Machine Company.

A. W. Friskey has been appointed exclusive Western agent for the Brown Folding Machine Company, Erie, Pennsylvania, with offices in the Fisher building, Chicago. Mr. Friskey succeeds Mr. H. Stolp, former Western representative.

Albert J. Leader Passes Away.

Albert J. Leader, for many years connected with the Leader Printing Company, New York city, and at one time a proofreader on the *New York Tribune*, died recently at his home in North Plainfield at the age of eighty-one. The deceased was born in England and came to the United States when a mere boy. For several years his business was located at Nassau street, but it was later moved to West Twenty-sixth street.

A New Printing-Ink Firm.

The Crescent Ink & Color Company, a newly organized printing-ink manufacturing concern, was scheduled to open for business on or about June 15, at Lawrence and Vine streets, Philadelphia, Pennsylvania. The building at this location was for a long time occupied by the J. L. N. Smythe Paper Company, now in business at 30 South Sixth street.

The officers of the Crescent company are as follows: N. A. McManus, president; Walter A. Conlan, vice-president, and John Gledhill, secretary. Mr. Conlan was recently connected with the Philadelphia house of the Sinclair & Valentine Company. Mr. Gledhill was connected with J. M. Huber some years ago. Joseph M. Petry, the mechanical superintendent of the new factory, was until recently plant superintendent for

the Philadelphia house of the Sinclair & Valentine Company, and for eight years had been in full charge of that company's Toronto factory. He is one of the most expert printing-ink manufacturers in the United States.

The Crescent Ink & Color Company will make all kinds of printing, lithographic and plate-printing inks, colors, varnishes, etc. The firm will conduct a coast-to-coast business. Traveling salesmen are being engaged to cover the territory. The capital of the company is put at \$100,000.

S. B. Feuerstein & Co. Market Automatic Embossing-Machine.

S. B. Feuerstein & Co., 542 West Jackson boulevard, Chicago, Illinois, large manufacturers of automatic card-printing presses and of electric typo-embossing machines, have recently placed upon the market the newest product of the house, the Du More Automatic Typo-Embossing machine. The work produced with this machine is similar to that of the several processes for securing embossed and engraved effects without the aid of plates or dies. The distinction is in the fact that with the Du More, feeding, powdering, embossing and stacking are all accomplished at one operation.

The machine, mounted on ball-bearing legs, can be moved easily to the delivery side of the pressfeeder, where he can lay the printed sheets directly on the bed of the machine as he takes them from the press following the printing operation. He does not have to feed the sheets to guides, but, nevertheless, they are gripped automatically at the edge and carried to the powdering space, where the powder is evenly sprayed over the printed characters by means of a sieve. The excess powder rolls over the print and drops into a receptacle, where whatever particles that yet adhere are removed by an automatic vibrator without disturbing the powder on the print. The sheet is then carried to another and horizontal surface, passing under the heating apparatus, where the embossing takes place. Heat is provided by a double electric heater, adjustable to the requirements of the stock and the speed of the machine. The embossed sheets are next conveyed to a metal chute where they are stacked, the space and time required for that operation being ample to allow the prints to set and cool without smearing.

The Du More, it is stated, does the work of embossing automatically following the printing of the sheets, and an investigation of the machine should prove interesting to printers who require facilities for producing that class of work.

The manufacturers will gladly send illustrated folder describing the machine and its operation in detail, together with samples of the work produced, to any employing printer.

The Duplex Printing Press Company Issues Advertising Booklets.

As units of its publicity campaign, the Duplex Printing Press Company, Battle Creek, Michigan, has recently issued two interesting booklets, one on the Duplex tubular plate press, and the other on the Duplex flat-bed web perfecting newspaper press. On the front cover of each booklet the words, "What It Has Done, Told by Those Who Know," printed in red, suggest the character of the contents, for in each instance the copy is made up entirely of letters from users of the presses, in which the various features of the machines are praised. The make-up of the inside pages is interesting for the reason that at the top of each page a reproduction of the first page of a paper is shown, and below it a letter from the publisher is reprinted. Over the impressions of the newspaper pages, which are printed in black, the most significant statements of the writers of the letters below are printed in diagonal lines in red ink. No better advertising can be utilized than the frank statements of those who have bought and used a machine or device, and for that reason, in addition to the effectiveness of the booklets, these particular units of the Duplex campaign should score a triumphant success.

Wisconsin Publisher Increases Subscription and Advertising Rates.

One Wisconsin country publisher, after looking over his business in the light of a cost system, raised his subscription price and advertising rates twice in one year and changed an annual loss into a year's profit of \$2,500, according to a recent report received by R. G. Lee, of the Extension Division of the University of Wisconsin, who is installing the Wisconsin cost system for printers and publishers in the State. This publisher's cost records showed that his newspaper, despite liberal patronage, lacked \$118.40 of meeting the cost of production on fifty-two issues. He found that the total cost of producing the fifty-two issues was \$4,689.92, or an average of \$90 an issue, and increased his charges accordingly. His paper is an eight-page weekly, all home-print.

In view of the revelation made above it seems that more publishers would adopt cost systems.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 61.

JULY, 1918.

No. 4

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing-trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; Chicago Trade Press Association; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Advertising Association of Chicago.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
 RATHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
 RATHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
 PENROSE & Co., 109 Farringdon Road, London, E. C., England.
 WM. DAWSON & Sons, Cannon House, Breams buildings, London, E. C., England.
 ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
 ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
 F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
 H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
 JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
 A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order.** The insertion of ads received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.

BUSINESS OPPORTUNITIES.

FOR SALE—Printing-plant; inventory over \$100,000, doing business of \$150,000 annually; has made profit of \$25,000 annually for past five years; 80 per cent of business contract work; all machinery strictly modern and in A-1 condition; 6 cylinder presses, 4 linotypes and monotype; will sell for \$60,000 and will take a good part of purchase price in printing, as owner publishes monthly publication and also has large amount of specialty work to be done; located in up-to-date, healthy, growing city of 200,000. E 675.

WEEKLY NEWSPAPER in western Washington, 25 miles from Seattle, for sale; receipts for 1917 were \$2,610; low rent; one-man shop; advertisements mostly under yearly contract; plant includes six-folio cylinder, 10 by 15 press, motor, 25½ Advance cutter, perforator, stapler, 85 fonts type; \$1,500, half cash. BOX 176, Issaquah, Wash.

WANTED—One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALES BOOK CO., Chicago.

FOR SALE—Composition plant; two-machine plant, and only one within radius of 150 miles; owner in draft; doing good business; will stand investigation. FISHER TYPESETTING CO., Wheeling, W. Va.

PRINTING-PLANT for sale in St. Paul; fully equipped; doing first-class label and job business; good-will and plant at a bargain for cash or part on time. H. H. OLSON, 17 W. Congress st., St. Paul, Minn.

PARTNER WANTED—Have up-to-date shop, four jobbers; big field, with more work than printers; little or no cash necessary if you have ability and experience. CAWOOD NOVELTY MFG. CO., Danville, Ill.

FOR SALE—Good, live, job-printing plant in Indiana county-seat of 20,000; price, \$3,500. E 658.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; circular and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE—Secondhand Kidders: One all-size adjustable rotary press, size 43 by 56 inches, minimum sheet 26 by 34 inches, cuts anything between, prints two colors on top and one color on reverse side of the web, has traveling offset web and can do 133-line screen half-tone printing; machine in A-1 condition, with complete equipment; immediate delivery. Also one Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour; machine in perfect condition, has never been used; possession at once. Also one Kidder 30 by 30 inch rotary press, printing two colors on the face and one color on the reverse side of the web, for electrotpe plates. GIBBS-BROWER CO., 261 Broadway, New York city.

FOR SALE—One Dexter quadruple-sixteen magazine folder; this machine delivers from one sheet four folded sections of eight, twelve or sixteen pages each, with edges cut open, with serrated cutters being used to give a rough-edge effect; sheets are fed to a cutting cylinder making four strips, then collating and cutting apart when the fold is being made, delivering a folded product and packing separately four sections of eight, twelve and sixteen pages each, open on all sides; range of sheet sizes from 35 by 46 to 40 by 56; price \$1,500. Cross continuous-feeder attachment, delivering 8,000 to 10,000 folded signatures per hour, price \$500. BROCK & RANKIN, 619 S. LaSalle st., Chicago, Ill.

FOR SALE: IMPOSING-STONES—Two imposing-stones, 39 by 63 inches, with one drawer and 32 letter-slides 16 by 24 inches; two imposing-stones, 39 by 63 inches, one has 48 galley-slides for 8 by 12 galleys and wood furniture space for 10 to 60 picas and one drawer; one of the stones is equipped with 108 galley-slides for double-column galleys and has two drawers; one imposing-stone, 46 by 70 inches, has 72 double-column galley-slides, reglet case for reglets 10 to 51 picas, twelve slides for compact rule or figure case and nine drawers for electrotypes; will sell these cheap for cash. FORT WAYNE PRINTING CO., Fort Wayne, Ind.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only \$4.80.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

FOR SALE—At low prices: 7 by 11, 8 by 12 and 10 by 15 Chandler & Price job-presses; 12 by 18 Chandler & Price presses with motor; 26-inch Chandler & Price lever cutter; No. 4 Boston wire-stitcher; No. 2½ and No. 4 Monitor wire-stitcher; six-column quarto Cottrell cylinder press; also have cases, stands, Boston stapler, crimping-machine and standing-presses; this machinery is in excellent condition, some rebuilt; we are crowded and must have more room. **FRANKLIN PRINTING CO.**, Louisville, Ky.

FOR SALE: DEXTER FOLDING-MACHINE—Double sixteen, size 22 by 32 to 40 by 56, extra set of rollers parallel to second and third folds, for folding two eights, two separate sixteens, or inserted as one thirty-two or double sixteens, twenty-fours or thirty-twos, perforators included; equipped with Dexter automatic feeder; in fine condition; for books or catalogues. **EXCELSIOR PRINTING CO.**, 712 Federal st., Chicago.

FOR SALE—Rare opportunity for real bargains; we purchased plant of Royal Printing Company and have 8 by 12, 10 by 15 and 12 by 18 new and old series Chandler & Price presses, Boston half-inch stitchers, lever cutters and miscellaneous items. Write for list, which gives full description of machines and their condition. **BUSH-KREBS CO.**, Louisville, Ky.

FOR SALE—Optimus cylinder press, No. 43, three rolls, prints sheet 25 by 38; Gally Universal press, 13 by 19; New York drying-rack, twenty shelves, 24 by 36; A. B. Dick circular-letter folding-machine; Globe-Wernicke sectional filing cabinet for cards or correspondence. **THE I. TRAGER CO.**, Cincinnati, Ohio.

FOR SALE—Dexter folder with pile feeder, thoroughly rebuilt, 39 by 54, folds double 16, inserts 32; the best you can buy at the price. **BROWN FOLDING MACHINE CO.**, 1813 Fisher bldg., Chicago.

ABOUT 700 to 800 pounds 2-point brass leads and 6-point brass slugs, in lengths from 6 picas to seven columns wide, will be offered at a reasonable price; in good condition. **POST-STANDARD**, Syracuse, N. Y.

FOR SALE—Hoe two-revolution press, size of bed 44 by 60, four-roller, for printing or cutting and creasing; will trade in part payment. **RICHARD PRESTON**, 49A Purchase, Boston, Mass.

BOOKBINDERS' MACHINERY—Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. **JOSEPH E. SMYTH**, 638 Federal st., Chicago.

FOR SALE—American looping-machines (self-feed and hand-feed), for looping with twine, books, almanacs, tags and cards. **WARD & McLEAN**, Lockport, N. Y.

LINOTYPE—Model 5 (rebuilt from Model 3), No. 7286; molds, matrices, liners and blades. **SUNSET PUBLISHING HOUSE**, San Francisco, Cal.

LINOTYPES—Three Model 1 machines, with complete equipment of molds, magazines and matrices. **NEW HAVEN UNION CO.**, New Haven, Conn.

LINOTYPE—Model No. 1, Serial No. 8011, with one magazine, liners, ejector-blades, font of matrices. **TRIBUNE PRINTING CO.**, Charleston, W. Va.

FOR SALE—32-inch power paper-cutter, 12 by 24 steam matrix-table, rotary roll printing-press. **ALEXANDER BLACKIE**, Shreveport, La.

LINOTYPE—Model 2, Serial No. 706; 1 motor, 1 magazine, 8 fonts of matrices. **ARYAN THEOSOPHICAL PRESS**, Point Loma, Cal.

LINOTYPE—Model 1, Serial No. 6605; 1 magazine, 1 mold and 1 font of matrices. **METROPOLITAN PRESS**, Seattle, Wash.

FOR SALE—Two metal-pots with gasoline burners, all complete and in good shape. **BERNE WITNESS CO.**, Berne, Ind.

FOR SALE—One set Remington 12-point typewriter mats for linotype; used only three times. **TIMES CO.**, Florence, S. C.

FOR SALE—No. 7 Boston wire-stitcher, in splendid condition. **RICHARD PRESTON**, 49A Purchase, Boston, Mass.

FOR SALE—One 40-inch new model, old-style Sheridan cutter with two knives; make us an offer. E 631.

FOR SALE—Bargain: Model 3 linotype. **LOUIS MARTIN**, 330 Ottawa av., Grand Rapids, Mich.

TYPE, majority never inked, rule, leads, slugs, spacing, furniture, galley; communicate. E 636.

HELP WANTED.

All-Around Man.

WANTED—High-class, all-around man; must be fast operator, good proofreader, and capable as foreman; permanent position in high-class office in North Carolina. E 508.

Bindery.

WANTED—First-class paper-ruler; non-union; state full particulars. Address 809 Marquette bldg., Detroit, Mich.

Composing-Room.

WANTED—First-class compositor, who can also operate linotype and care for machine; good opportunity for A-No. 1 man; non-union; \$27 per week to start. **GRAZER PRINT SHOP**, Exchange Bank bldg., Spokane, Wash.

WORKING FOREMAN, able to set high-grade work, in small, modern plant; qualified as make-up and stoneman; steady work for one who can assume some responsibility. E 667.

MONOTYPE CASTER-OPERATOR—Light, clean, airy, 48-hour shop; state age, experience, salary, references, etc., in first letter. **TOBY RUBOVITS**, 517 S. Wells st., Chicago.

WANTED—Linotype operators on job and book work for night shift; must be non-union. E 580.

JOB-COMPOSITOR WANTED—An attractive proposition for a good job-compositor. Write **BENSHOFF PRINTING CO.**, Johnstown, Pa.

Managers and Superintendents.

WANTED—A general foreman for medium-size printing-plant doing color and catalogue printing; must be thoroughly practical, understand printing-plant management; give age, experience and salary wanted. E 674.

LABEL AND BOX COMPANY, many years established, desires to secure a man qualified to manage the business; will consider an investment. E 677.

Miscellaneous.

BOOKBINDERS, printers, pressmen, machine operators, who are steady, sober men, can find employment in a bone-dry town; union establishment. **TUCKER PRINTING HOUSE**, Jackson, Miss.

Pressroom.

PLATEN-PRESS FOREMAN—A large printing concern on the Pacific coast desires a platen-press foreman; must be first-class, able to operate seven presses; doing a large volume of work; union. E 665.

WANTED—Cylinder pressman for printing-plant in Pittsburgh for exclusive color and catalogue printing; must be first-class workman; state age, experience and salary wanted. E 676.

Salesman.

WANTED—Printing salesman for high-grade catalogue and booklet work; must be a man able to give service to a customer, with ideas for treatment; permanent position. **REPUBLICAN PUBLISHING CO.**, Hamilton, Ohio.

Solicitor.

WELL-KNOWN, established house, specializing in printed advertising material, requires a first-class solicitor of experience; state full particulars in first letter; all correspondence confidential. **WALKER-LONGFELLOW CO.**, Boston, Mass.

INSTRUCTION.

LINOTYPE INSTRUCTION—17 Mergenthalers; evenings, \$5 weekly; day course (special), 9 hours daily, 7 weeks, \$80; three months' course, \$150; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice; keyboards free; call or write. **EMPIRE MERGENTHALER LINOTYPE SCHOOL**, 133-137 East 16th st., New York city.

MISCELLANEOUS.

ART BLOTTERS—All-absorbent kind, blot both sides; enormous demand, big profits; sample outfit, 48 subjects, two sizes, \$1; sample price refunded on first order. **AMERICAN ART BLOTTER COMPANY**, 1235 Arch st., Philadelphia, Pa.

SITUATIONS WANTED.

Composing-Room.

EXPERT TYPOGRAPHER (layout man, proofreader, compositor, designer, wood-engraver, etc.) of more than ordinary ability is desirous of locating in West or Southwest with a small but progressive office; position must offer opportunities for advancement; 20 years' experience in printing and engraving trade here and abroad; systematizer, hard worker, inventive; first-class references; Protestant; now with an Eastern plant doing high-grade work; salary \$30 per week; available after August 1, 1918. E 666.

FOREMAN—Experienced executive, practical man, good compositor and stoneman; closely associated with good printing for years; thoroughly familiar with work in different departments and capable of seeing work through entire plant; conscientious worker, married, steady. E 671.

PROCESS WORK —and Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72, Post-free. Specimen Copy, Post-free, \$0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A. W. PENROSE & Co., Ltd.**, 109 Farringdon Road, LONDON, E.C.

Managers and Superintendents.

MANAGER OR SUPERINTENDENT, a broad-gage man with a ready grasp for large affairs who can reconcile and cut costs and put more hours into the working day, can see things in their broader aspect and has a knack for the orderly planning and routing of work; can estimate, buy and sell intelligently and write letters that make good; reliable and adaptable — not limited to any one line of work; an executive with foresight, initiative, energy and perseverance, who does not stand still; above draft age; go anywhere. E 661.

HAVE YOU A PLACE in your establishment for a competent, reliable executive, thoroughly experienced? I want a position West or Southwest in first-class, modern, union office; now employed as superintendent of daily newspaper and job office, but desire change; can take entire charge of mechanical departments; also long experience in estimating and selling end; could take full management. If you have a good opening, write me; can furnish best of references. E 668.

SUPERINTENDENT, employed in New York, wants position in smaller city; 20 years' experience; expert knowledge of composition, familiar with all departments, estimating and costs; advertising, sales and correspondence experience; a dependable man of positive character and ability. E 673.

I WANT A CHANGE — Would like to lease job-office in good field; might invest or take good executive position; if you think you have something that would interest an intelligent, capable printer, write me. E 672.

I AM SEEKING a future with a concern needing the services of a thorough, practical superintendent; 15 years' experience on high-grade printing; exceptional references; can take entire charge of plant. E 669.

SUPERINTENDENT OR MANAGER — Twenty years' experience; practical in all departments; age 39; excellent recommendations. E 670.

POSITION as manager or superintendent of printing-office by a man of experience in all branches, and who is capable. E 643.

Pressroom.

PRESSROOM FOREMAN — Have had experience on all classes of printing of the better kind; references from the best printers in this country regarding my work; would like to hear from a firm that appreciates a sober, steady and progressive man, and one that can produce results. E 538.

SITUATION WANTED by first-class cylinder pressman; can furnish best of references; prefer outside of Chicago. E 663.

WANTED TO PURCHASE.

WANTED — Secondhand Kidder or New Era roll-feed, bed and platen presses, of any size or type, with or without special attachments. GIBBS-BROWER CO., 261 Broadway, New York city.

WANTED — To buy one Miehle press, in good condition; either 0000 or 00000 size. THE HUGH STEPHENS PRINTING CO., Jefferson City, Mo.

BUSINESS DIRECTORY.**Advertising Blotters.**

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write today for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1918; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L. — See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O. COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

NATIONAL STEEL & COPPERPLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron bldg., New York city; 1101 Locust st., St. Louis, Mo.; 12 East Second st., Cincinnati, Ohio; 526 New Call bldg., San Francisco, Cal.

THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmont av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

Counting-Machines.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Electrotypers' and Stereotypers' Machinery.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R. & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSSEING BOARD — Easy to use, hardens like iron; 6 by 9 inches. 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies and Stamping Dies.

CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job-press; prices, \$40 to \$90.

Ink-Fountain.

THE NEW CENTURY ink-fountain, for sale by all dealers in type and printers' supplies. WAGNER MFG. CO., Scranton, Pa.

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering-Machines.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown and Carver and Ontario.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Perforators.

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating-machines of all kinds, styles and sizes.

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPERPLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron bldg., New York city; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio; 526 New Call bldg., San Francisco, Cal.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R. & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Printers' Rollers and Roller-Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Supplies.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Punching-Machines.

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching-machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Rebuilt Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

Roughing-Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also easy engraving method costing only \$3 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard. ACME DRY PROCESS STEREOTYPING— This is a new process for fine job and book work. Matrices are molded in a job-press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Atlanta, 24 S. Forsyth st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Winnipeg, Can., 175 McDermot av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

LET US estimate on your type requirements. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

Wire-Stitchers.

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch, inclusive. Flat only, 1 to 2 inches.

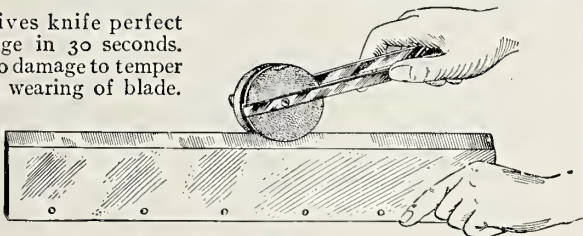
AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Kallstrom's "Instanto" Paper-Knife Sharpener

Gives knife perfect edge in 30 seconds. No damage to temper or wearing of blade.

**SATISFIED USERS**

Smith Lithographing Co., San Francisco, Cal., Western Newspaper Union, Salt Lake City, Utah, Modern Woodmen of the World, Rock Island, Ill., Henry O. Shepard Co. (Printers of *The Inland Printer*), H. H. Woods Paper Box Co., Pittsburgh, Pa., and hundreds more.

Price \$1.50 Postpaid. Special Oil Stones 25c

W. JACKSON & CO., Dept. A, 39 S. La Salle St., Chicago, Ill.

One Man Can Lift 1000 Lbs.

to any desired height. Rolls of paper, barrels of ink, bales and boxes are easy with the

ECONOMY TIERING MACHINE

Operates by hand, electricity or air. Portable, safe, simple. Hundreds in successful use. Write for folder "Nine Reasons Why."

ECONOMY ENGINEERING COMPANY

423 SOUTH WASHTENAW AVENUE, CHICAGO
85 MURRAY STREET, NEW YORK

Foreign Agents: Brown Portable Conveying Machinery Co., Chicago

**ADD TO YOUR PROFITS**

By Taking Orders for Bonds

Write for particulars to

ALBERT B. KING & COMPANY, Inc.

Bond Specialists

206 BROADWAY, NEW YORK

**50% Longer Service from
Rollers and Better
Presswork result from the use
of MORGAN EXPANSION ROLLER
TRUCKS. For Economy's Sake,
Investigate. Price Reasonable.**

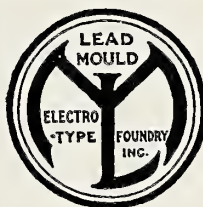
MORGAN EXPANSION ROLLER TRUCK CO.

321 North Broadway, Los Angeles, Cal.

**PHOTO-CHROMOTYPE
ENGRAVING CO.**

HALFTONE, LINE AND
COLOR REPRODUCTIONS
SPECIAL DEPARTMENT
FOR BRASS & STEEL DIES

920 RACE ST., PHILADELPHIA

**THE SEAL OF
GOOD****ELECTROTYPES**

that give the maximum
wear and require the
minimum make-ready.

"Where
Electrotyping
Is a Fine Art"

Lead Mould Electro-
type Foundry, Inc.

504 West 24th St., New York

Why B. B. & S.?

Because they make highest quality goods
Because their type outwears any other
Because of accuracy given where accuracy counts
Because all they make is standard
Because they make all classes of supplies and their
service is prompt
Because they guarantee all goods
Because they carry big stocks at factory
Because they carry big stocks all over the country

Barnhart Brothers & Spindler

Chicago Washington Dallas Saint Louis
Kansas City Omaha Saint Paul Seattle

Set in Parsons and Parsons Bold Border No. 1307

The Mechanism of the Linotype

By John S. Thompson

Any one desiring a *thorough understanding of the linotype and similar machines* can not afford to be without this book, as it is recognized as the standard reference work on the subject and has no equal.

The present edition embodies all important improvements made in the Linotype up to the present time, and for this reason should be in the possession of every operator and machinist.

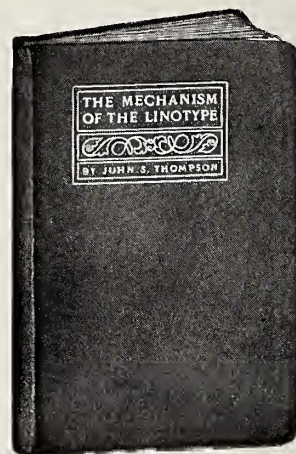
SEND IN YOUR ORDER FOR A COPY TODAY
IT IS INSURANCE AGAINST COSTLY DELAYS

CONTENTS

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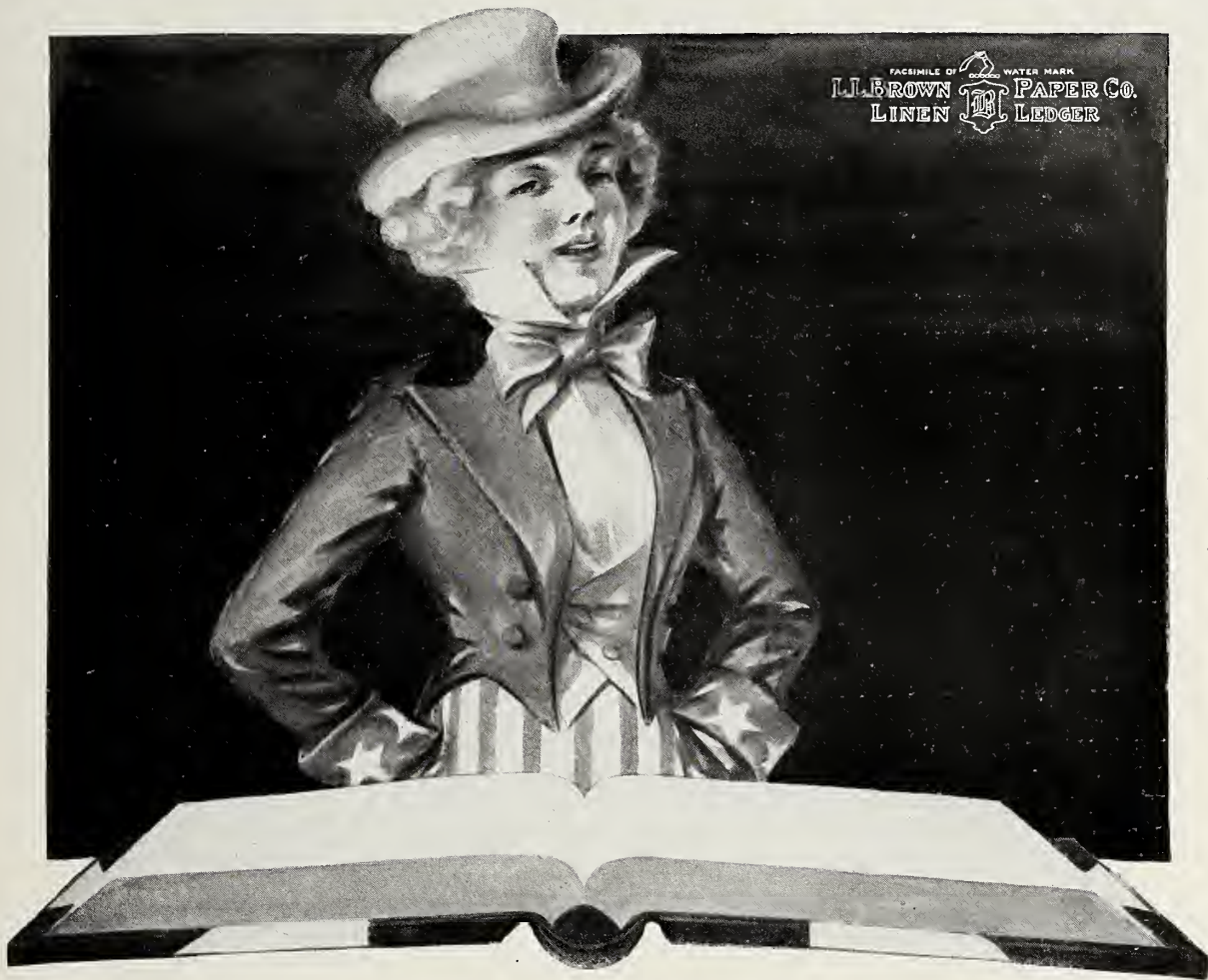
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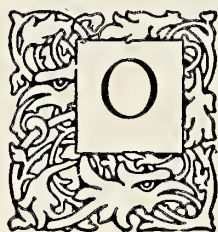
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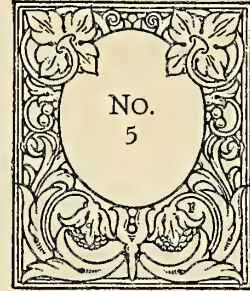
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The INLAND PRINTER

*The Leading Trade Journal of the World
in the Printing and Allied Industries*



AUGUST, 1918

PUBLISHER, AUTHOR, PRINTER

By F. HORACE TEALL



THE main objective of this consideration of the three factors most prominent in producing literature (using that word in its broad sense, to mean all printed matter), at least to the stage of the printed sheet, may be definitely stated as their interrelationship in the production. Authors come first in work, with the writing, of course, but from the economic point of view it is fair to place first the publishers for various reasons, and last of the three, the printers, in their natural sequence. Such has not always been the order in which some have placed them.

Professor Lounsbury, for instance, writing in favor of "simplified spelling," expresses an old notion after admitting that in his printed work he is inconsistent, when he says: "First there is the printing-office to be considered. This has generally an orthography of its own, and does not like to have it deviated from. There is next the publisher to be considered. Even if he is personally indifferent on the subject of spelling, he has a pecuniary interest in the work he is bringing out. Naturally he is reluctant to have introduced into it anything which will tend to retard its success with the

public. As he usually has the means of enforcing his views, he is very much inclined to employ them." Here he shows an obsession about printers that was common long ago, but never was true.

G. P. Marsh, an old-time philologist, told this: "An eminent French philological writer, when accused of violating his own principles of orthography in one of his printed essays, replied: 'It was not I that printed my essay, it was Mr. Didot. Now Mr. Didot, I confess it with pain, is not of my opinion with regard to the spelling of certain plurals, and I can not oblige him to print against his conscience and his habits. You know that every printing-office has its rules, its fixed system, from which it will not consent to depart.'" And he said much of similar purport as to English printers.

In contrast with these notions of the printer's insistence upon having his own way, a simple instance may stand as typical of the innumerable happenings that have impressed many with an opposite view. William Dean Howells is a great author who early in life was a typesetter, and presumably was supposed to have learned some uniformity of style. When he wrote a book his printers, who were also his publishers, probably thought best to tell the compositors to "follow copy," and thus we

find in that work "woodpile," "wood-pile," and "wood pile" — three forms of the same term close together. This is in itself but a slight blemish, of course; but it is enough to convince us that the printers simply reproduced what the author wrote.

All of which leads the present writer to the conclusion that the authorial grievance does not lie properly against the printer, but, if against any one but himself, against the publisher. The fact of the matter is that the printer is in a commercial business pure and simple, and always was. Never was there a time when any commercial printer would not print anything fit to print just as his customer desired it. And this is rather more so now that machines are in common use. It has actually become impossible for a large establishment doing general work to enforce a set style of any kind. Work must be done according to the orders of customers — mainly publishers — and some orders are almost excruciatingly queer too, yet must be complied with.

Our largest publishing firms are the principal controllers of typographical style nowadays, inasmuch as they usually have their work done by commercial printers, who have to obey instructions and spell, or capitalize, or punctuate, as they find it in the copy furnished to them, except when some other procedure is specified. This writing is done by one who has noted closely for many years the work of publishers, printers, and authors and editors, and has found every grade of good and bad among all, but can not suppress the feeling that the most reprehensible evil effect, and the most troublesome, must be attributed ultimately to the publishers. But the years of close observation have also convinced the writer of the futility of mere faultfinding.

There is an increasing tendency among publishers toward a method which promises speciously²³ but really ultimates in literary disaster. One example should be enough. A prominent periodical publisher some years ago issued a small cyclopedia, in which was an index of the place-names on the maps therein. Some young woman clerk made this index, of course

at very little cost. When, eventually, this work was revised and corrected by one technically trained in such work, the index was found to contain parts of the names of places in lines by themselves as separate names and the other parts as other separate names, far away, just because the map lacked room to put the name in one line. Think of making Basses stand as one place and Alpes as another! Many of our best books have equally asinine errors. It is indubitable fact that our publishers are nearly all obsessed with the false economy of having cheap work done when the best and most truly paying economy demands the best and most scholarly work, no matter how expensive.

We have authors nowadays more than ever before who do not know the technique of literary writing. Many books are written about equal in mere language matters to the college compositions of which Professor Adams Sherman Hill of Harvard complained in his book "Our English" when he said, "Every year Harvard sends out men — some of them high scholars — whose manuscripts would disgrace a boy of twelve." It is fair to say that this was written thirty years ago, and that college conditions have much improved. We have not space for definitive discussion, but will indicate the main point of critical need by the following from Robert H. Fletcher's "Principles of Composition and Literature": "Most persons, including most college students, are far from perfect in spelling, punctuation, grammar, and the simpler principles of rhetoric. Faults in these elementary matters are not to be condoned. They should be disposed of by thorough drill before the student passes on to the higher aspects of composition, in which nothing can be satisfactorily accomplished otherwise." This means that every one who is to become an author should learn first all these and many other elementary things, which invariably are mastered by all great authors. Just one way is possible for attainment of universal satisfaction in the mechanical result of literary work, and that may not always result.

Every author should make his manuscript literally perfect, so that the printer would have

only to reproduce exactly what is put before him. Allowance must be made, of course, for occasional correction of something plainly accidental, as, say, a clearly accidental writing of 1789 for 1879, or "Thomas Nelson Page, Ambassador to England," which actually appeared in manuscript instead of "Walter Hines Page." But the authors can not always do such perfect mechanical work, and often need urgently to have a technical expert prepare their manuscript for the printers. Much gain will be found by publishers and authors in having such work done always by those properly qualified, even at a high rate of cost. The gain would come, of course, from the reduction of

the printer's bills, which would be lessened greatly by the lessening of the work to be separately charged.

Always the printer has been, and always he will be, eager to make his business pay. His greatest interest is in satisfying his customers and making his bills as large as may be with justice. The basis of this always consists in conforming to copy and charging separately for alterations afterward ordered. A printer who would do otherwise would be foolish. It is high time to drop those old ideas that printers will insist on any system of spelling. Every one of them will spell as he is ordered, and make his customer pay well for all changes.

BREAKING THE LAST LAW

By MICHAEL GROSS



DROPPED in last Saturday afternoon," I told Strang, the star man, as I came upon him in the hotel dining-room, "to see if I couldn't drag you off to a ball game, but you were out and had left no word as to

when you would return. What did you do?" I added, with a broad wink. "Take in the new burlesque show?"

"No, I spent the day working out a little theory of mine," Strang answered, "and I don't believe I've had as entertaining and instructive a time in all my life."

"Those words 'entertaining and instructive' sound a little beyond the possibilities of this benighted town," I said. "Just where did this bang-up performance of yours take place?"

"In Hester's general store on Bedford street," came the answer, "and the show was continuous from twelve, noon, to midnight."

This sounded like the beginning of a good story, so I sat down at Strang's table until he had finished his dinner and then asked for details.

"Odd as it may appear," Strang obligingly began, as soon as the waiter had cleared the

table and brought him a cigar, "it is nevertheless a fact that I have taken some of my biggest orders at hours of the day when, according to the unwritten laws of salesmanship, I had no earthly right to them. These laws explicitly state, among other things, that a printing salesman must not call on a customer between eight and ten in the morning, because at that time he is busy with his mail; nor between twelve and two because he is then having his lunch; nor between four and six in the afternoon because he is busy signing outgoing letters. But, as I say, some of my biggest orders have been taken during these forbidden hours, due, perhaps, to the fact that the other salesmen laid off and left me a clear field.

"But there was one of these many laws that I had always looked upon as logical and sound in principle. Close observation soon convinced me that buyers of printing really were busy on Saturday. It was a 'short day,' eight hours had to be crowded into four, and I could readily see that a call at that time, unless by appointment, would be mighty apt to result in a quick turn-down. Still it seemed fair to neither my boss nor myself to have him pay me for six days and then have me deliver but five. A little thought soon suggested a way in which I could

profitably spend this 'end day' of each week, and last Saturday I had the pleasure of trying the plan out, to the complete satisfaction of everybody concerned.

"You no doubt know that the greater part of our business is the printing of booklets, pamphlets and other publicity-matter which manufacturers send to dealers who handle their product and to people who buy and use it. I gave up long ago the idea of trying to land these desirable orders on a strictly competitive basis. I realized that the only other way to get the business at my price would be to offer a service that the other fellow could not give. I was selling the hardware and hardware specialty trade exclusively and I made it a habit to read every book and magazine on the subject that I could lay my hands on. I found that the time was well spent, for the knowledge I gained of the line enabled me to write copy for a customer who wanted a booklet printed, and this service gave me the edge on competition.

"But I always worked under one handicap. I could never get real, under-the-skin information out of the things I read — the kind of stuff that the dealer would be glad to receive because it taught him how to get his hardware off the shelf and into the consumer's hands. Books on hardware gave me only a surface knowledge of the subject and this lack of 'inside information' was reflected in the copy I wrote. It meant, also, that a lot of generalities had to take the place of real sales-making data, and the buyer, as well as his dealer, easily detected the attempts at camouflage the moment he glanced at the first page of the printed booklet, a fact that did not make for repeat orders, you may be sure.

"Well, on the morning of the Saturday you called at the hotel, I had just been wrestling with the copy for a dealer-service pamphlet for the Stevens Hardware Company. I possessed a lot of book-gathered 'dope' about the hardware business but I couldn't make this general information fit in well enough to sound convincing. Suddenly I remembered two things. One was that the day was Saturday and that I couldn't make very many calls if

I tried to. The other was that old man Hester, who runs the big general store on Bedford street, carried the whole Stevens line of hardware, and that Saturday would be his busy day; also that I had sold Hester the first business-card he ever used. I knew Hester thought I was just the camembert as a salesman, and I had always let him see that I was aware of the fact of his being all to the merino and in width a trifle over the conventional thirty-six inches, so we were pretty good friends.

"I pulled on my hat and coat and streaked it for Hester's place. The clock was striking eleven as I walked through the door and I found the old man just making the rounds to see that everything was in readiness for the week-end rush. At sight of me Hester waved his hand in a 'nothing-in-printing-today' gesture, but, when he saw I carried neither a grip nor samples, he came forward and greeted me with a hearty handshake.

" 'Going to have a pretty busy session later in the day, aren't you, Hester?' I asked, as soon as we had passed the time of day.

" 'You bet,' he answered, 'and I need it, too. Been slow as blazes all week. My one trouble now is that I am short of salespeople. I tried to get a few fellows to put in just today, but the ammunition factory seems to have outbid me two to one.'

" 'Maybe I can help you out,' I said, as though the thought had just occurred to me. 'I'm free all this afternoon and evening. Why not let me get behind your hardware counter for the day? I guess you can depend on my knowing enough about selling to wait on people, even though hardware is a little out of my line.'

"Hester stared unbelievably at me for a moment. 'Do you mean to say that you want to stay here all day and help take care of my hardware customers?' he finally asked.

"I nodded.

" 'Well, that's certainly white of you, my boy,' he said warmly, 'and I can surely use you, too. I know money couldn't buy your services and that makes your offer all the more appreciated.'

"I went out for a bite to eat, then came back and took up my position behind the hardware counter. There was an alert-looking chap already there who introduced himself as Bob Ingalls and who Hester afterwards told me was one of the best hardware salesmen in the city. Ingalls had evidently been instructed by Hester to keep an eye on me, for he started to explain the merits of the different products on the shelf, thus giving me exactly the information I was in need of for the Stevens pamphlet.

"After my preliminary lesson, Ingalls commenced building pyramids of hardware specialties on the counter. On my asking his reason for doing this, he explained that goods displayed in front of a customer's eyes always outsold those kept on the shelf, and mentioned the five-and-ten-cent stores and the newspaper stands as a practical working out of the theory. He then proceeded to show me how the power of suggestion could be applied in arranging goods, so that sales for other departments of the store might be made to hinge on the buying of a hardware specialty. He made a display of griddle pans, and then put a few cans of corn syrup and several bags of buckwheat flour alongside it, explaining as he did so that a woman who needed a griddle pan and stopped at the hardware counter to look at those on display would be apt, on seeing the syrup and flour, to be reminded of the fact that she was all out of these pancake essentials and buy the combination.

"Can you picture my joy at being let in 'on the ground floor,' so to speak, regarding these twentieth-century methods of selling hardware? Why, in the scant half hour I had been behind a real counter I had already picked up several sales-making stunts that I could not have gotten out of five hundred books on hardware. And they were points that the Stevens company, as well as their dealers, would recognize immediately as practical and timely suggestions, the adoption of which would increase sales.

"A few minutes after Ingalls had finished fixing up the counter a customer approached and he stepped forward to wait on the gentleman. Here was a fine chance to learn the merits

of both the Stevens and competitive lines, and I took full advantage of the opportunity. I learned, then and there, more about the *real* talking points of Stevens' hardware, and how to feature each one, than I could have received out of months of study. Later in the day, when I had an opportunity to wait on customers myself, I tactfully drew out each hardware buyer and tried to discover what point of merit there was about the Stevens line which made him ask for it in preference to a competitive brand. I made a careful note of all comments, favorable or unfavorable, that I managed to get in this way.

"With the exception of a short recess for supper, I stayed behind that hardware counter until eleven o'clock and got into my room at the hotel after midnight. I slept the sleep of the just until almost noon Sunday, and then, after breakfast, I summed up my profit from the previous day's work. In that brief experience behind a store counter I had made some mighty important discoveries.

"I had found out, to begin with, the main points about the Stevens line that made the consumer ask for it. And yet the Stevens company, as shown by the sales literature they had given me to go by, did not themselves know the sales-making possibilities of these very points, for they were always subordinated in the copy. I also made the startling discovery that the two features which the Stevens company played up strong in all their printed sales talks — and which they had carefully instructed me to lay heavy emphasis on in my copy — were not only unimportant to the consumer, but the fact that the product possessed these features made little or no difference in the sales. I substituted for these unimportant talking points the things that really made people ask for Stevens hardware — little adjustments and improvements, which, though rarely mentioned by the Stevens company in their advertisements, were nevertheless the features that made nine out of every ten buyers of hardware ask for the Stevens line in preference to any other. Only actual counter experience could have given me that information.

"Even were this all that the day's experience had taught me, you will have to admit that I had been amply repaid for my time and work. But I obtained, in addition, many new angles regarding the hardware business; facts which will prove of great help to me in the preparation of copy for other concerns. I learned the arguments that were necessary to get every kind of hardware specialty off the dealer's shelf and into the consumer's hands. This knowledge will enable me to write copy which will impress the dealer by its straight-from-the-shoulder and practical tone. No customer of mine can now say that my copy does not give the dealer the kind of information that will enable him to sell more goods. I *know* it will, and the fact that I know — really know out of my own experience — will enable me to defend my copy with a sincerity and an earnestness that can not but help convince a buyer that I know what I am talking about. Because I am in a position to back up every statement I make in the copy I

write, and because I have had actual behind-the-counter sales experience, I can walk into my customer's office and put my proposition over in a way that spells conviction and makes for orders given without competition in return for my special knowledge of the business."

I had to admit that Strang had certainly spent a profitable Saturday.

"You bet I did," he said emphatically, "and I've become such a hardened sinner since that last experience that I have resolved to keep breaking that last salesman's law every chance I get. I'm going to work every Saturday, and I'll sell goods, too. But the sales will be made behind the counter of a retail store in every town I visit, even if I have to pay for the privilege. Breaking this last law may keep me from a few ball games, but instead of watching 'Home-Run' Baker make a hit, I will have the satisfaction of knowing that I am making considerable of a hit myself — with my customers, with my house and with myself."

A 'PRENTICE-PICTURE OF THE PAST

By S. K. PARKER



HERE are a few reminiscences of the writer's apprentice days which are illustrative of the contrast between the irregular conditions existing in printing-offices of that period (1860-1865) and the systematic and efficient methods that are to be found in many of the offices of the present.

"Here, William, take away that brick," commanded the foreman.

William S., or "Bill," as he was called by everybody but the foreman, was one of six apprentices in the office, all indentured for five years under the Canadian law. The foreman was a choleric old English bachelor, with but a fringe of hair surrounding a bald pate which shone like the brass fittings of a city fire-engine in a holiday parade, his cheeks being adorned with the typical English side-whiskers. Both

boys and men called him "Baggs," though how he got this name was not handed down by tradition. He was somewhat of a martinet, and would allow no one to speak above a whisper or a very low tone of voice, even regarding the work in hand, during working hours. Of course, such restraint naturally got on the nerves of a lively bunch of boys, and how to put something over on the "old man" became their chief thought.

Well, about that brick: It had been nicely wrapped and tied, drug-store style, addressed to the old gentleman — by his proper name — and laid on his desk in his absence. Bill S., who wrote a very nice hand, had been selected to do the job. When "Baggs" came in and saw the neat package, visions of a present from some lady friend evidently crossed his mind. After taking off his coat and hat, he took up the package, scrutinized it carefully, then arranged the papers on his desk. He again turned to

the package, unwrapped it, closely eyed the mysterious substance, smelled it, and put it down, evidently puzzled. A job compositor came to the desk for more work.

"Mr. 'Enderson," said "Baggs," "what do you call that?" pointing to the mystery.

"I call it a brick," replied Henderson.



Evidently puzzled.

"Humph!" grunted "Baggs," realizing that the joke was on him.

So he called Bill to remove the brick. Bill promptly obeyed, and without cracking a smile or betraying himself in any way, replaced the brick under the stove.

Of that bunch of apprentices, Alfred, Maurice and Bill S. were the most active in the plottings. (There were also a Bill D. and a Bill T.; but of them later.) All brought lunches, and having an hour at noon, we had plenty of time for our conspiracies.

One very successful trick consisted of suspending an old chase-bar, which when struck gave out quite a bell-like tone, in the rafters of the back end of the office. A hammer was pivoted so that it would strike the bar when operated by means of a string attached to the hammer-handle. The string was conducted along the wall, by means of wire staples, and terminated at the front end of the shop where it could readily be pulled without observation. So one day, when everybody was "pulling out" and nothing heard but the click of the type in the sticks, suddenly every one but those in

the secret was startled by the loud ringing of the chase-bar bell. "Baggs" was dumfounded, but, after a fruitless effort to discover where the noise came from, concluded it came from outside. The ringing was repeated several times until one of the men suggested that the joke had gone far enough and advised that the bell be taken down.

A somewhat similar stunt was the imitation of a band coming down the street, the drum only being heard. An old discarded office partition, which when struck sounded like a sonorous bass drum, had been shoved between two frames which stood back to back. A stick, pivoted in the middle, a potato at one end, a string at the other, was so adjusted that the end of the string came through a countersunk hole in the front of the frame at which Maurice worked. A knot in the end of the string just fitted into the countersunk hole so that it could not be seen unless one knew exactly where it was. The number of brass bands that were heard greatly puzzled the "old man." But how they did help to relieve the monotony!

I might state here that the men were greatly in sympathy with us and loyally refrained from giving us away.

We staged a minstrel show one noon, after some preparation. Among the equipment of the shop were two Washington hand-presses, regularly used in those days to print such work as college diplomas, bonds, certificates of stock, etc., on parchment, vellum, or very expensive paper; likewise pasters and such like. A table, breast high, called a "bank," was used with each press, from which the stock was fed by the pressman. We placed the banks close together, giving a "stage" of about four by ten feet, on which we mounted, sitting on stools and old boxes, in approved minstrel fashion. Old "Baggs" returned from his lunch a little ahead of time and caught the "show" in full swing, with an appreciative audience of men. "Baggs" was speechless with astonishment. The "show" was never repeated.

One day Bill S. shut up the office cat in a drawer of the "old man's" desk. For an hour or so there were mysterious spooky, scratchy

sounds that were not accounted for until "Baggs" wanted something out of that drawer.

Alongside of the "old man's" desk was a speaking-tube, connecting with the business office on the main floor. There were no electric push-buttons or telephones then, and attention was called by a whistle, fixed over the mouth-piece, which would sound when blown from the other end of the tube. Sam discovered in a toy-shop a whistle with exactly the same sound

But the foreman was not the only victim of the boys' pranks. One of the compositors was a middle-aged bachelor Irishman, as good-natured a soul as ever lived. His first name was John; we called him "Fogarty" for short. When at the case John used to rest his bones once in a while by sitting on what was called a "peg." This object consisted of a piece of board, just large enough to form a seat, nailed crosswise to one end of a piece of scantling, of



We staged a minstrel show one noon.

as that on the tube. Hiding behind a big pile of paper, a few feet from the tube, a boy would blow the toy whistle. After "Baggs" had gone to the tube several times fruitlessly, he would rush off down-stairs, madder than a wet hen, to find out who had been making a fool of him. We had great fun out of that until a salesman in the store below gave us away. One of the boys had indiscreetly told the salesman. It was too good for him to keep.

The shop was heated by two stoves. One of them was not far from the foreman's desk. He was a warm-blooded old guy. He went home to lunch, walking both ways. As he wore a fur cap, fur gauntlets, and fur trimmings on his coat, he was pretty well heated up on his return. Rushing to the stove, which in the meantime had been working overtime, he would throw open the door and declare it was "hot enough to roast a jackass." We decided who the "jackass" was.

sufficient height for convenience in working. "Fogarty" worked with a regular and rocking motion, to and fro, in time with picking up the type. We noticed one day that the floor was wearing on the spot where the peg rested. Alfred conceived the idea of accelerating the wearing by fixing a piece of brass single rule in the peg, leaving the sharp printing edge projecting a trifle. It worked. We looked forward to the day when the peg would go through the floor and on through the plaster ceiling of the stationery store below, which would astonish the salesmen and leave John sprawling on the shop floor, with appropriate excitement and sputtering on the part of old "Baggs." But the anxiety of the conspirators defeated the scheme. "Fogarty" one day caught the direction of our eyes as we were watching for the dénouement. The floor was worn to within a quarter of an inch. John looked down, then at the boys. Taking in the situation, he shook

his head and smiled. He had been a boy himself. Next day he nailed a piece of tin over the spot. The brass rule was extracted.



Baggs wanted something out of that drawer.

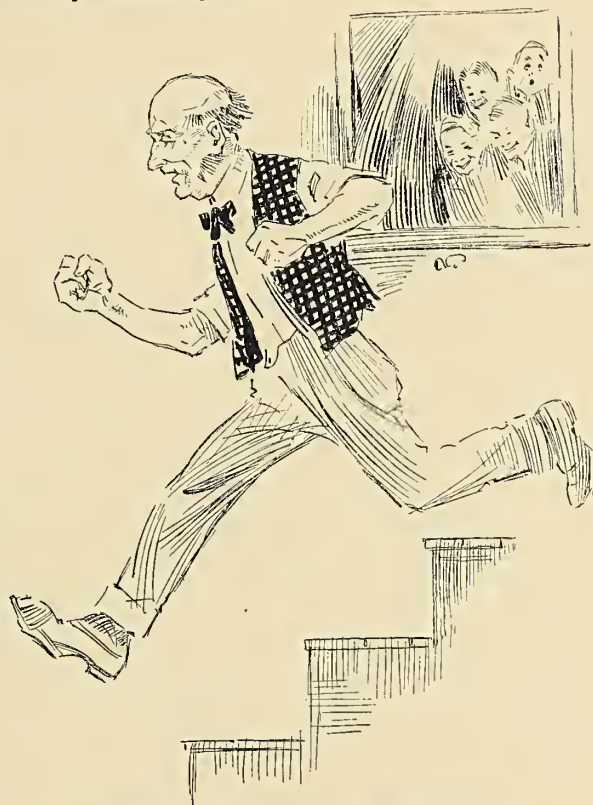
John worked in the alley next to Alf, who had some gunpowder, and another idea suggested itself. Boring a hole in the bottom of the peg, he filled it with powder. He laid a fuse from his alley across under the frames, and at an opportune time set it off; but the only result was a jolt for John, and a lot of smoke, which cleared off before "Baggs" appeared on the scene. But Alf had some powder still on hand, for which a use had to be found, so a few days later, when the peg blast had been about forgotten, he placed some powder, made up into a sort of cartridge, immediately under John's full case of type, and while "Baggs" was out of the room Alf set it off by means of a fuse. The old man came in just after and — wow! But the air was so blue, he could not make it any worse. No damage was done, however.

Bill D. was a raw north of Ireland lad, full of quaint sayings and strange pronunciations. In his first year he would run errands with apron on, sleeves rolled up, and the usual inky marks of a printer's devil on his face. Later on, he became a regular dude.

Bill T., a hot-tempered though good-natured lad, did not participate much in our pranks, but he is mentioned here as furnishing an object-lesson to boys in regard to the pitfalls that beset impetuous youth. When a new apprentice started in, the one next in seniority

took him in hand and initiated him in the routine of duties. In addition, the initiation embraced the mysteries of type-lice, the round square, the brier sheep's-foot, etc. Bill T. was Sam's tutor. Bill predicted that Sam, being very slight physically, not quite fourteen years old, would not live out his apprenticeship. But Bill, several years older, fell into bad company. Booze and dissolute women produced their usual result, and a year or two later Sam was a pall-bearer at Bill's funeral. Boys are urged to draw their own conclusions.

After completing his apprenticeship with the foreman's commendatory endorsement on his indenture, Sam worked nine months in the same office, when (in 1866) he left for Chicago, where he is now residing, enjoying good health, in his seventy-second year.



Would rush down-stairs madder than a wet hen.

The foregoing relation covers only a few of the pranks played in a printing-office located right in the heart of the city of Toronto, near

the junction of its two principal business streets. To complete the picture it might be added that the building was of three stories. The ground floor was a book and stationery store, the print-shop was on the second floor, the bindery on the third, the pressroom, engine and boiler in the basement. The building was absolutely devoid of any sanitary conveniences; no running water above the basement. All the water used, for any purpose, had to be carried up in pails and the dirty water carried down. Coal and ashes likewise. This was one of the duties of the junior apprentice. It was also one of his duties to be at the office by six o'clock in the morning, first going to the house of the head of the firm for the key, make the fires and sweep out the office by seven, when the jous. arrived. Then home for breakfast, and back to work by eight—

a ten-hour day the year round. In the winter, with several feet of snow to break through, going after the key, and then to the office about three-quarters of a mile away, was no picnic.

The system of apprenticeship embraced a staff of six, one graduating every year, and a new one beginning at the foot of the ladder. The pay was \$2 a week the first year, with a raise of 50 cents a week each subsequent year, making the pay \$4 a week the fifth and last year. As to system of instruction, the foreman gave none. The new boy was placed under the care of some one of the journeymen and the boy's advancement depended largely on his own aptitude and the ability of his instructor. A favorable combination of these factors resulted in rivalry between the journeymen and pride in their respective "cubs."

COSTS OF BINDERY OPERATIONS—INSERTING AND GATHERING

No. 8.—By R. T. PORTE



THE second operation in producing a book, where there are more than one signature, or where there is a cover, is the collating, or gathering of the signatures. This particular work is done by two methods, depending upon whether the book is "saddle-backed" or "side-stitched." In the former case the work is generally called "inserting" and the latter "gathering," but both are of the same nature.

The signatures are placed on tables, in neat piles, all facing the same way, and in order. Usually the heads are placed toward the operator, as the folded ends of the signatures permit of easier handling and quicker work.

Where the edition is very large, several operators do the gathering, with one or more of them supplying the signatures to the piles as they get low, taking off the gathered books and piling them in order for the next operation.

In some shops revolving tables are used for this work, and the operators stand in one place and take the signatures as fast as they come to them. The majority of binders do not do this, and the operators walk along the table and gather the signatures. Some use both sides of the table, and the operators walk completely around this, and lay down the gathered signatures on another table.

There are gathering machines which do this work for magazines, or large editions of other work. These are special machines which are quite expensive, but not practical unless an enormous amount of work is handled daily.

Inserting.

When a book is to be saddle-backed, or the wire stitch inserted through the folds of the book, the signatures are inserted one inside the other. All the signatures are first laid out, from right to left, and then the operators insert them, the cover going on last. The top of the signatures should face the operators.

Many estimators figure on this work in the good old way, using a certain amount for each

NOTE.—This is the eighth of a series of twelve articles, with tables, on the cost of bindery work. Copyright, 1918, by R. T. Porte.

signature. If there are four signatures and one thousand books, they figure four thousand signatures at so much per thousand, and think they have estimated correctly.

As a matter of fact, the first two signatures constitute but one insertion; there can be no

is an allowance for handling the stock and laying out, which most estimators forget but which represents expense.

The use of such scales as these, instead of depending upon the memory, figuring the total number of signatures and other details, pre-

Signatures to the Book, without cover.											
Copies	*2	3	4	5	6	7	8	9	10	11	12
250.....	.30	.40	.50	.60	.70	.80	.90	1.00	1.10	1.20	1.30
500.....	.40	.60	.80	1.00	1.20	1.40	1.60	1.80	2.00	2.20	2.40
750.....	.50	.80	1.10	1.40	1.70	2.00	2.30	2.60	2.90	3.20	3.50
1m.....	.60	1.00	1.40	1.80	2.20	2.60	3.00	3.40	3.80	4.20	4.60
2m.....	1.10	1.90	2.70	3.50	4.30	5.10	5.90	6.70	7.50	8.30	9.10
3m.....	1.60	2.80	4.00	5.20	6.40	7.60	8.80	10.00	11.20	12.40	13.60
4m.....	2.10	3.70	5.30	6.90	8.50	10.10	11.70	13.30	14.90	16.50	18.10
5m.....	2.60	4.60	6.60	8.60	10.60	12.60	14.60	16.60	18.60	20.60	22.60
6m.....	3.10	5.50	7.90	10.30	12.70	15.10	17.50	19.90	22.30	24.70	27.10
7m.....	3.60	6.40	9.20	12.00	14.80	17.60	20.40	23.20	26.00	28.80	31.60
8m.....	4.10	7.30	10.50	13.70	16.90	20.10	23.30	26.50	29.70	32.90	36.10
9m.....	4.60	8.20	11.80	15.40	19.00	22.60	26.20	29.80	33.40	37.00	40.60
10m.....	5.10	9.10	13.10	17.10	21.10	25.10	29.10	33.10	37.10	41.10	45.10
15m.....	7.60	13.60	19.60	25.60	31.60	38.60	42.60	48.60	54.60	60.60	62.60
20m.....	10.10	18.10	26.10	34.10	42.10	50.10	58.10	66.10	74.10	82.10	90.10
25m.....	12.60	22.60	32.60	42.60	52.60	62.60	72.60	82.60	92.60	102.60	112.60
30m.....	15.10	27.10	39.10	51.10	63.10	75.10	87.10	99.10	111.10	123.10	135.10
35m.....	17.60	31.60	45.60	59.60	73.60	87.60	101.60	115.60	129.60	143.60	157.60
40m.....	20.10	36.10	52.10	68.10	84.10	100.10	116.10	132.10	148.10	164.10	180.10
45m.....	22.55	40.55	58.55	76.55	94.55	112.55	130.55	148.55	166.55	184.55	202.55
50m.....	25.00	45.00	65.00	85.00	105.00	125.00	145.00	165.00	185.00	205.00	225.00

TABLE NO. 27 — Cost of Inserting — Saddle-Back Work.

*Cover counts as a signature. One signature and cover count as two signatures; two signatures and cover count as three signatures, etc.

inserting if there is only one insert. Table No. 27 takes this fact into consideration, and the first figures given cover one insert and the laying out and handling of the job. If there is but one signature and a cover, it is counted as two

vents mistakes and makes for more correct estimating. In addition, it makes it possible to secure two estimates that are alike on the same class of work, whereas there is likely to be a wide variation when merely “guesstimating.”

Signatures or Pieces to the Book.														
Copies	2	3	4	5	6	7	8	9	10	11	12	13	14	15
250.....	.30	.40	.50	.60	.70	.80	.90	1.00	1.05	1.10	1.15	1.20	1.25	1.30
500.....	.50	.65	.80	.95	1.10	1.25	1.40	1.55	1.70	1.85	2.00	2.15	2.30	2.45
750.....	.65	.90	1.10	1.35	1.55	1.80	2.00	2.25	2.45	2.70	2.95	3.15	3.35	3.60
1m.....	.80	1.10	1.40	1.70	2.00	2.30	2.60	2.90	3.20	3.50	3.80	4.10	4.40	4.70
2m.....	1.50	2.10	2.70	3.30	3.90	4.50	5.10	5.70	6.30	6.90	7.50	8.10	8.70	9.30
3m.....	2.20	3.10	4.00	4.90	5.80	6.70	7.60	8.50	9.40	10.30	11.20	12.10	13.00	13.90
4m.....	2.90	4.10	5.30	6.50	7.70	8.90	10.10	11.30	12.50	13.70	14.90	16.10	17.30	18.50
5m.....	3.60	5.10	6.60	8.10	9.60	11.10	12.60	14.10	15.60	17.10	18.60	20.10	21.60	23.10
6m.....	4.30	6.10	7.90	9.70	11.50	13.30	15.10	16.90	18.70	20.50	22.30	24.10	25.90	28.70
7m.....	5.00	7.10	9.20	11.30	13.40	15.50	17.60	19.70	21.80	23.90	26.00	28.10	30.20	32.30
8m.....	5.70	8.10	10.50	12.90	15.30	17.70	20.10	22.50	24.90	27.30	29.70	32.10	34.50	36.90
9m.....	6.40	9.10	11.80	14.50	17.20	19.90	22.60	25.30	28.00	30.70	33.40	36.10	38.80	41.50
10m.....	7.10	10.10	13.10	16.10	19.10	22.10	25.10	28.10	31.10	34.10	37.10	40.10	43.10	46.10
15m.....	10.60	15.10	19.60	24.10	28.60	33.10	37.60	42.10	46.60	51.10	55.60	60.10	64.60	69.10
20m.....	14.10	20.10	26.10	32.10	38.10	44.10	50.10	56.10	62.10	68.10	74.10	80.10	86.10	92.10
25m.....	17.60	25.10	32.60	40.10	47.60	55.10	62.60	70.10	77.60	85.10	92.60	100.10	107.60	115.10
30m.....	21.10	30.10	39.10	48.10	57.10	66.10	75.10	84.10	93.10	102.10	111.10	120.10	129.10	138.10
35m.....	24.60	35.10	45.60	56.10	66.60	77.10	87.60	98.10	108.60	119.10	129.60	140.10	150.60	161.10
40m.....	28.10	40.10	52.10	64.10	76.10	88.10	100.10	112.10	124.10	136.10	148.10	160.10	172.10	184.10
45m.....	31.55	45.05	58.55	72.05	85.55	99.05	112.55	126.05	139.55	153.05	166.55	180.05	193.55	217.05
50m.....	35.00	50.00	65.00	80.00	95.00	110.00	125.00	140.00	155.00	170.00	185.00	200.00	215.00	230.00

TABLE NO. 28 — Cost of Gathering — Side-Stitched Books.

signatures, the cover in each case counting as a signature.

The scales cover twelve signatures to the book, which is about the maximum number in saddle-back work. If a book consists of four signatures and a cover, it is covered by the same cost as five signatures. In all cases there

Like all the scales that will be presented in this series, this was carefully checked and compared with costs and price-lists gotten out in various parts of the country, and it is believed to represent a fair average of cost which one may follow with assurance of a fair percentage of profit if his plant is operated efficiently.

Gathering.

This operation is different from inserting, in that the signatures are piled one on the other in the order in which they appear in the book

Sets	6½x9 or less			9½x14 or less			14x19 or less		
	*2	3	4	*2	3	4	*2	3	4
250....	.30	.40	.50	.40	.50	.60	.50	.65	.80
500....	.50	.65	.80	.60	.80	1.00	.65	.85	1.05
750....	.65	.90	1.10	.75	1.05	1.30	.85	1.15	1.45
1m....	.80	1.10	1.40	.90	1.25	1.60	1.00	1.40	1.80
2m....	1.50	2.10	2.70	1.70	2.40	3.10	1.90	2.70	3.50
3m....	2.20	3.10	4.00	2.50	3.55	4.60	2.80	4.00	5.20
4m....	2.90	4.10	5.30	3.30	4.70	6.10	3.70	5.30	6.90
5m....	3.60	5.10	6.60	4.10	5.85	7.60	4.60	6.60	8.60
6m....	4.30	6.10	7.90	4.90	7.00	9.10	5.50	7.90	10.30
7m....	5.00	7.10	9.20	5.70	8.15	10.60	6.40	9.20	12.00
8m....	5.70	8.10	10.50	6.50	9.30	12.10	7.30	10.50	13.70
9m....	6.40	9.10	11.80	7.30	10.45	13.60	8.20	11.80	15.40
10m....	7.10	10.10	13.10	8.10	11.60	15.10	9.10	13.10	17.10
15m....	10.60	15.10	19.60	12.10	17.35	22.60	13.60	19.60	25.60
20m....	14.10	20.10	26.10	16.10	23.10	30.10	18.10	26.10	34.10
25m....	17.60	25.10	32.60	20.00	28.75	37.50	22.60	32.60	42.60
30m....	21.10	30.10	39.10	24.10	34.60	45.10	27.10	39.10	51.10
35m....	24.60	35.10	45.60	28.00	40.25	52.50	31.60	45.60	59.60
40m....	28.10	40.10	52.10	32.10	46.10	60.10	36.10	52.10	68.10
45m....	31.55	45.05	58.55	36.05	51.80	67.55	40.55	58.55	76.55
50m....	35.00	50.00	65.00	40.00	57.50	75.00	45.00	65.00	85.00

TABLE No. 29—Cost of Interleaving or Gathering Flat Stock—Small Sheets.
*Numbers indicate sheets to the set.
NOTE.—These prices govern Substance No. 16 or more. Lighter weight stock add 10 cents per 1,000 pieces extra.

and are stitched through the signatures without being opened. The cover is usually glued on after being stitched. In a few cases this is not done, but those cases represent the exception.

The last signature in the book is usually marked in such a way that the books may be piled and yet each book picked out. The signatures are sometimes marked on the back of the fold, and, when piled, a missing signature can be easily detected.

In small editions this is done with red ink lightly applied on the back of the signatures, the first being marked close to the top of the page while the others are marked by steps down the length of the page, each being different. In large editions a “marker” is used on the press, and each signature number is marked on the fold.

Many books have single leaves to be inserted, and these should be counted as a regular signature.

If there are “tipped-in” sheets, or sheets inserted in signatures, these should be figured according to a table to be printed later in this series.

Table No. 28 covers the gathering of signatures for side-stitched books. As signatures of

this kind are easier to handle than those in a saddle-stitched book, the scales are lower.

These scales, as well, have been carefully checked and compared with records of cost and with price-lists, and are believed to represent a fair average of cost.

Interleaving Flat Stock.

While this class of work has very little to do with the production of a book, yet the work is of the same nature as gathering signatures, and it has been thought advisable to include tables on this work in this article.

Probably no part of the getting up of the tables in this series gave so much trouble as this, as there seemed so many differences of opinion, principally on account of the crude manner in which this work is usually done.

It is very tedious to gather flat stock, but, handled rightly, it can be done quickly, and the tables, No. 29 and No. 30, are determined from costs where the work was done right.

Six sizes of stock are given, which cover the greater amount of work of this class, but they

Sets	17x22 or less			19x28 or less			22x34 or less		
	*2	3	4	*2	3	4	*2	3	4
250....	.40	.55	.70	.50	.70	.90	.60	.85	1.10
500....	.70	.95	1.20	.90	1.25	1.60	1.00	1.40	1.80
750....	1.00	1.40	1.75	1.25	1.75	2.25	1.40	2.00	2.60
1m....	1.30	1.80	2.30	1.60	2.25	2.90	1.80	2.55	3.30
2m....	2.45	3.45	4.45	3.00	4.30	5.60	3.40	4.90	6.40
3m....	3.60	5.10	6.60	4.40	6.35	8.30	5.00	7.25	9.50
4m....	4.75	6.75	8.75	5.80	8.40	10.00	6.60	9.60	12.60
5m....	5.90	8.40	10.90	7.20	10.45	13.70	8.20	11.95	15.70
6m....	7.05	10.05	13.05	8.60	12.50	16.40	9.80	14.30	18.80
7m....	8.20	11.70	15.20	10.00	14.55	19.10	11.40	16.65	21.90
8m....	9.35	13.35	17.35	11.40	16.60	21.80	13.00	19.00	25.00
9m....	10.50	15.00	19.50	12.80	18.65	24.50	14.60	21.35	28.10
10m....	11.65	16.65	21.65	14.20	20.70	27.20	16.20	23.70	31.20
15m....	17.10	24.60	32.10	21.20	30.95	40.70	24.20	35.45	46.70
20m....	22.55	32.55	42.55	28.20	41.20	54.20	32.20	47.20	62.20
25m....	28.00	40.50	53.00	35.20	51.45	67.70	40.20	58.95	77.70
30m....	33.40	48.40	63.40	42.20	61.70	81.20	48.20	70.70	93.20
35m....	38.80	56.30	73.80	49.15	71.40	93.65	56.15	82.40	108.65
40m....	44.20	64.20	84.20	56.10	82.10	108.10	64.10	94.10	124.10
45m....	50.60	73.10	95.60	63.05	91.30	120.55	72.05	105.80	139.55
50m....	55.00	80.00	105.00	70.00	102.50	135.00	80.00	117.50	155.00

TABLE No. 30—Cost of Interleaving or Gathering Flat Stock—Large Sheets.
*Numbers indicate sheets to the set.
NOTE.—These prices govern Substance No. 16 or more. Lighter weight stock add 15 cents and 20 cents per 1,000 pieces extra.

do not cover stock lighter than Substance No. 16. Where lighter weight stock is used, an extra charge should be made, as indicated under each table.

The scales also cover instances where only four sheets are to be gathered to a set. There may be some jobs which require more sheets, but they are very rare.

The small sheets may be handled in piles on a table, similar to gathering signatures for a side-stitched book, but the larger sheets should be handled with special racks built one above the other, tipped toward the operator, and one sheet taken from each. One binder uses a stationery-holder, such as used in most offices to hold the various sizes of letter-heads to be used by the stenographer. A wonderful increase in production resulted, and the work was found to be easier. The same idea may be carried out with wooden racks, one piled on the other, from which the sheets are gathered very quickly without too much handling.

Where the sheets are placed in piles on a table, and the operators have to stand and walk in picking up the sheets, it is a tiresome, tedious and slow job. It is the old way of doing things.

Done with efficiency, the work can be produced at the cost prices given. I have seen these costs beaten, but, on the average, they will hold good.

These scales, as well, have been carefully checked and compared with records of cost and price-lists, and are believed to represent a fair average of cost for that class of work.

Next month we will take up another class of bindery work which is generally guessed at.

THE PRINTER'S HOUSE-ORGAN—WHAT SHALL AND SHALL NOT GO INTO IT

By MAXWELL DROKE



Y friend the printer had the right idea when he started his house-organ last fall. "You see, it's this way," he explained. "A good many printers make the mistake of getting out too elaborate a magazine. When the super-

perb, wonderful, grandiloquent, four-color creation reaches Mr. Prospect's desk, he removes it tenderly from the envelope and gazes at it in rapt admiration for about ten or fifteen minutes. So intent is he on 'taking in' the attractive art work and deckle-edge stock that he forgets all about reading the copy. Therefore, he fails to learn that Jones & Co., the perpetrators of the masterpiece, do *all kinds* of printing. 'Whew!' he exclaims, 'that job looks like a million dollars. It must cost a mint of money to get out a house-organ like that.' Then he lays away the magazine with the impression that Jones & Co.'s prices are sky-high; and the very next week he sends an order for a big run of one-color booklets down to a little basement print-shop. He gets a poor job, but salves his feelings with the thought that he didn't have to pay three prices for it.

"Now, I want my house-organ to look well, but I'm going to depend on distinctive typography and simple methods to get results. And I'm going to aim first of all at *readability*. No 'million-dollar' camouflage for me. I want the prospect to get my message; to know just what kind of a plant we have down here.

"Then I'm going a step farther. Each issue will be printed on a different, medium-priced stock, and the type-faces will be changed occasionally. I'm going to devote a non-technical article each month to outlining in detail how we got the various effects in that particular issue, and perhaps quoting approximate prices. For instance, I might tell the reader that we got the two-color effect on the cover by Ben Day treatment. But would I stop there? No, indeed. I would explain by means of text and illustration just what the Ben Day process is, and how it will save money on many a job.

"Of course it's mighty pleasant to think of Mr. Prospect admitting that our little magazine looks like unto a million dollars, but as for me and my house, we shall be content if he murmurs, after reading the explanatory article, 'Why, that's not so dreadfully expensive, after all. *We* can afford to get out a house-organ like

this one to boost our business. Guess maybe we had better see those folks.'

"You can't give them too much of this 'how' stuff," continued my friend, "provided you make it interesting and readable. 'Lord bless the printers! If it wasn't for their help, I couldn't hold my job,' an advertising man admitted to me not so very long ago. And about two-thirds of the buyers of printing are in the same boat, and not honest enough to admit it.

"I figure that the one big job for my house-organ is to *sell printing*. Everything else is subsidiary to that. And you've got to *interest* and *convince* a man before you can sell him *anything*, be it shoe-strings, succotash or printing. So before an article goes into our magazine, I'm going to ask myself, 'Will this really interest the man I want to reach? Will he have a better opinion of our organization when he has read it?' Sometimes I think that a good many printers edit their house-organs with the army of office boys in mind. But we must remember that it is the boss' signature that goes on the dotted line of the order form.

"Honestly, now, I never have been able to figure out why any sane person should expect a busy executive to sit down and waste — yes, *waste* is the word — a whole lot of his several-dollars-an-hour time reading a bunch of antiquated jokes, clipped from Dr. Bull's Medical Almanac, current in the year 1867, interspersed by such thought-provoking gems as 'Good printing pays. Buy *our* printing. It is the best.' And suppose Mr. Prospect, suffering from temporary indiscretion, does forget himself to the extent of reading every word of such a magazine, will it help you to sell him printing? Will he have an irresistible impulse to sit right down and send you an order when he has finally turned to the inspirational quotation on the back cover? You can get a man into a corner and push language at him by the hour, but it won't do much good unless you really *say something*. You've got to do more than get to a man — you've got to *convince* him. It's not a question of just words, but *what* words you use that counts.

"But don't get the idea that our sheet is going to be a stiff-and-starchy, dry-as-dust compilation of facts and figures. Not a bit of it. House-organ copy may be live and interesting, and yet factful and convincing. Suppose we get out a fine, deckle-edge, hand-made paper booklet for a local automobile company. All right, sir. What better house-organ material would you want? We'll tell the story in our magazine, supported by good illustrations of the booklet — front and back covers, specimen pages, even the mailing-envelope, perhaps.

"The summer hotel over at Pikeville asks us to get up an attractive little brochure. More house-organ copy. The local commercial club is scheduled to pull off a minstrel show at the 'Opry House.' We devote a couple of facing pages, replete with amusing cartoons and chatter, in our house-organ to boosting the performance. You can just bet that all of the amateur actors will treasure that issue of our magazine. And, as like as not, they'll come down to the office and beg for extra copies. Naturally, that stunt of ours will engender a lot of favorable comment by the up-and-doing men of the town. All of which won't do us a bit of harm. There are innumerable opportunities for such features in every town of five hundred people and over.

"Then I plan to have a sort of a specialized feature article in each number. The first one, for instance, might be on 'Blotters as Business Builders,' illustrated with a plentiful supply of the aforesaid blotters — not just commonplace, six-days-in-the-week ink absorbers, you know, but out-of-the-rut blotters that have actually stimulated sales. We've printed a lot of them. My data file is chock-full of such specimens.

"We will follow that the next month with another article on, say, 'Suiting the Letter-Head to the Business,' and still others in subsequent issues on brochures, booklets, envelope enclosures, business-cards, envelopes, and so on, each article illustrated by examples from our own presses. Great stuff! Advertising managers and sales managers, and the big business men of our community, will fairly sop it

up and beg for more. And yet some printers continue to send out hackneyed, conventional clipped-joke house-organs!

"Then, as a final step," concluded the printer, "I'm going to enclose a return post-card in each issue of the magazine; but it won't be a formal missive, such as 'Dear Sirs: You may send your representative to call on us.' Nay,

verily, nay. I'm going to put a grin into those post-cards; they will be different each month, with clever cartoons and snappy wording. Make a man smile and he is two-thirds sold on your proposition. Any after-dinner speaker will tell you the same thing."

And I think my friend the printer was right about it.

LIABILITY OF THIRD PARTIES

By CHESLA C. SHERLOCK



Y special provision in the Workmen's Compensation Acts, it is provided that a workman injured by the act of some third party may sue his employer and recover compensation for the injury. This provision is in direct conflict with the provisions of the old common law. There it was always held that the basis of liability was fault, and that when you had placed the fault, there you should recover your damages. The rights of the workman and his representatives under this provision of the statute have been considered by the courts from time to time. They are quite well settled at the present time.

The Massachusetts court, in a well-considered opinion, held that the injured workman has a choice of remedies. He may either sue the guilty third party or he may recover compensation from his employer. In the latter event, the employer would be subrogated to his rights and could immediately bring suit against the guilty third party and recover the loss sustained. The court also held that this right of a choice of remedies extended likewise to the injured workman's representatives, in case he died before making a choice. It was further held that if an insurance company pays the loss to the injured man it is not subrogated to his rights, as the employer would be, but that it is to be treated as an assignee of the amount of the claim and should be allowed to proceed in the matter accordingly.

In another Massachusetts case the injured workman made a settlement with the third party and subsequently died. It was held by the court that the widow could look to the employer for compensation as her rights were independent of those of her husband, and not affected by any receipt he had given the third party. In another case, however, the injured workman himself sought to recover damages from the third party and compensation from the employer, but the court decided that such a thing was impossible. In still another case, the workman collected compensation and then sought damages from the third party. The court held that the collection of compensation from the employer was a bar to the claim for damages, and that the workman had lost any rights he might have to his employer.

In a Minnesota case it was held that under this provision of the law there could be but a single recovery and that it was repugnant to the spirit of the law to attempt to read any other meaning into it.

In a New York case the workman had accepted a settlement from the third party and then made an attempt to recover compensation from his employer. This was resisted on the ground that his settlement with the third party was a bar to any further recovery. The court, however, held that a settlement with a third party was not a bar against an action for compensation, but that it would only serve to reduce the amount of the recovery against the employer.

The Ohio law is silent in this regard. A case, however, was brought to the attention of the

Industrial Commission of that State, and it made a ruling by which a workman could proceed both against the third party for damages and against the employer for compensation. It is doubtful, however, as to whether this ruling would stand the test of the courts, as it seems to have the great weight of judicial authority against it.

The West Virginia statute is also silent as to the recovery of damages against a third party for negligence. The Supreme Court of the State held that the workman might recover against the third party, and that the rights of his widow to receive compensation from the employer under the act would be unimpaired. This case, while it permits double recovery in a sense, is not identical with the Ohio case, and it seems to have good authority back of it. It is well settled, however, that the injured person himself can not have a double recovery under this provision of the law.

The Illinois Board considered a case where the workman had recovered damages and was attempting to recover compensation from the employer in addition. He contended that the damages he had received from the negligent third party had nothing to do with his right to compensation. The board, however, did not take kindly to this attitude. Inasmuch as the amount of damages recovered greatly exceeded the amount of compensation that could have been recovered, the board dismissed the claim and took no further action on it.

In a New Jersey case it was urged that because the workman's death was due to the negligence of a third party the employer should be relieved from the payment of compensation. The court, however, recalled the fact that the statute expressly provided that the employer should be liable for the payment of compensa-

tion, regardless of fault. Said the court: "The fact, if it be a fact, that the representative of the decedent has also a right of action against a third party in no wise militates against the present action. The act under which this suit is brought, and which at best provides only for partial compensation, nowhere provides specifically or by implication that an employee shall be deprived of his right to compensation thereunder merely because the accident gives rise to a right of recovery against a third party."

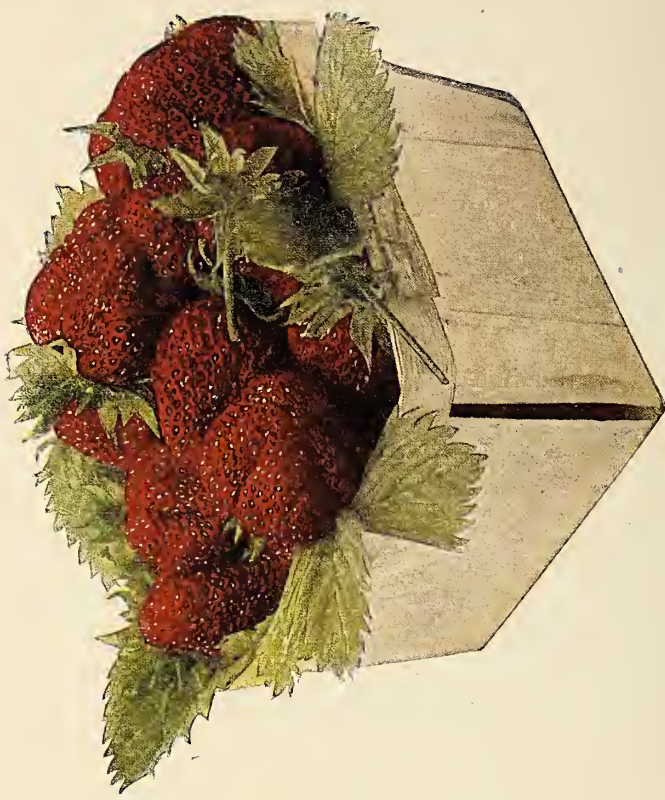
This rule seems to be quite generally accepted by the courts and commissions. It can be said, then, that the workman is not bound to sue the third party and recover damages from him unless he so desires. He can merely claim compensation of his employer, and the mere fact that the employee refuses to sue the third party can not be used by the employer as a defense to the payment of compensation.

In one case the workman received an injury at the hands of a third party from which he died. He had two dependents, a wife and a mother. The wife elected to sue the third party and recovered damages. The court held that this in no way affected the right of the mother to recover compensation.

It is well settled, then, that the workman has a choice of remedies; that he may recover either from the third party or from his employer, but that he can not recover from both. In case the recovery is sought by his representatives after his death, there is a slight modification of this rule in some of the States.

If the workman accepts compensation from his employer it is a bar to any further recovery for the injury, but if he accepts damages from the third party it is not a bar to compensation unless the amount recovered exceeds the amount of compensation that would be due.

The height of ability consists in a thorough knowledge of the real value of things, and of the genius of the age in which we live.—*Roche foucauld*.



FOUR-COLOR SUBJECTS PRODUCED FROM ONE-COLOR PHOTOGRAPHS.

Engravings made by Gatchel & Manning, Philadelphia. Printed from electrotypes by The Henry O. Shepard Company, Chicago. Process inks by Philip Ruxton, Incorporated.



EDITORIAL

THE following, which is published at the request of one of the leading ink manufacturers, should receive the consideration of all in the printing industry: "Every manufacturer desires the backing of the War Industries Board. The War Industries Board wants the coöperation of every manufacturer. We are asked to eliminate all non-essential labor, and to employ women wherever possible. The printer can help the paper and ink makers by ordering standard goods — stock goods. In the ink industry there is a great scarcity of trained mill-hands and color-matchers; therefore it is to the advantage of all concerned that printers order those inks that are most easily produced. Bear this in mind when placing your next order and in that way coöperate with the War Industries Board."

At the July gathering of the Franklin-Typothetæ of Chicago, the chairman, in opening the program, made a statement to the effect that the close of the war will bring problems such as industry has never faced before, and that it will be necessary to prepare in advance to meet those problems as they arise. The best way by which preparation can be made is through organized effort. This is a truth that should receive the serious consideration of all in the printing industry. The readjustments that will have to be made after the close of the war will bring problems that will be too large to be solved individually. The printing industry is probably as well organized as any other industry, but it is safe to say that the organizations include in their membership but a very small percentage of those engaged in the industry. To insure the future welfare and prosperity of the industry, organization is necessary more than ever before, and printers should affiliate with and work together through their local and national associations.

At a dinner during the past month, a speaker placed great emphasis upon the statement, "We *must* win the war." Another speaker, using greater emphasis, followed with, "We *will* win the war." A third speaker, with still greater emphasis, said, "We *are* winning the war." Reports from the front at the time of this writing emphasize the truth of this encouraging fact — the indomitable spirit of democracy upon which our great nation is founded still prevails; our brave boys are giving a good account of themselves, and will continue to prove their worth and effectiveness on the battle line. Nevertheless, encouraging as these reports are, we must not become too optimistic

and allow ourselves to be lulled to sleep thereby. The task before us is still enormous, and to carry it through to completion we must be constantly awake and on guard at home to maintain the support we are giving the boys over there. We have learned the principle of sacrifice; we must learn to accustom ourselves to still greater sacrifices — to the spirit of "carry on," which has enabled our brave allies to withstand the terrific strain of these years of conflict with their reverses. Every ounce of stamina we possess must be brought into action before the conflict is ended — but we will emerge therefrom a greater and nobler nation.

Special Announcement.

Announcements have been issued calling attention to the discontinuance of the correspondence course of instruction known as the I. T. U. Course of Instruction in Printing, and conducted under the name of The Inland Printer Technical School. Inasmuch as inquiries have been received at this office, the directors of The Inland Printer Company desire to call attention to the fact that at no time has the school had any connection with or been a part of The Inland Printer Company. The school was instituted and conducted as an entirely separate enterprise by persons formerly connected with THE INLAND PRINTER, the name of this journal being taken in order to secure the benefit of its wide reputation. The Inland Printer Company as a corporation had no financial interest whatever in the enterprise, nor any supervision over its business management, and has not at any time been responsible for any of the affairs of the school.

Should News Regarding the Trade in Countries With Which We Are at War Be Eliminated?

A letter was recently received from a printer in a certain city which reads: "Would it not be wise to consider your American readers before printing that German correspondent column? We think it would be wise to eliminate that streak of yellow."

Shortly after, a letter was received from the secretary of the printers' organization in the same city, which reads as follows: "Enclosed are two copies of a bulletin which is issued for our local Typothetæ every week. In our No. 7 issue, of July 2, the printer has taken the liberty to print a publisher's column on the last page. The first paragraph of this column should be of interest to you. I will appreciate it if you will give me your version of the matter."

The paragraph referred to here reads as follows: "We wonder how many true Americans enjoy reading that German correspondent column in THE INLAND PRINTER. We think Mr. Inland Printer better come out of that Rip Van Winkle."

It is evident that the writer of the first letter and the printer of the bulletin are the same person, and we must confess that we are a little surprised to know that the publisher of any bulletin would allow his printer to take the liberty of printing any matter he desired in that bulletin.

The column referred to in this correspondence is the department under the heading "Incidents in Foreign Graphic Circles," which has been conducted for a number of years, and in which we give brief items of interest regarding the activities of the printing and allied trades in foreign countries. These items are compiled each month from various sources by a special correspondent, and we are confident that a large number of our readers are interested in following the events in the allied trades throughout the world, even including those countries with which we are now at war. Also, we believe that the majority of our readers take the broad-minded attitude, as expressed by our beloved President, that we are fighting, not against the people of Germany and Austria, but against the militaristic system that has dominated their Government.

The duty of the editor of any publication is to give information regarding the field to which his publication is devoted, and it is necessary that he take a broad-minded attitude and not allow his personal likes or dislikes to govern him in giving news concerning the activities in his field. The mere fact that news is published regarding events in the enemy countries should not be construed as evidence that the publisher thereof is in sympathy with the policies of those countries.

So long as the items appearing under the department referred to do not give information regarding military affairs, and do not conflict with the censorship requirements, but are merely pertaining to events in the graphic arts, we hold the opinion that we would be taking a somewhat narrow-minded attitude if we were to discontinue publishing them.

We will gladly leave the decision to our readers.

Importance of Advertising During War Time.

The importance of advertising in the work of winning the war has been constantly emphasized, and has been evidenced in the various drives for funds to carry on the war. In his message to the advertising convention at San Francisco, President Wilson again paid tribute to the efficacy of advertising, saying: "I realize how squarely and spontaneously the advertising men of the country have stood behind the war. I want in particular to bear witness to the service which advertising has rendered in directing the prosecution of the war through what it has done for the sale of Liberty Bonds, War Savings Stamps,

and in behalf of subscription funds for the Red Cross and Y. M. C. A., not to speak of many other forms of service."

While acknowledging and placing emphasis upon the success of this phase of the work of advertising, however, we must not overlook the fact that it is vitally necessary to the welfare of the country from the industrial standpoint that manufacturers continue their advertising even though they are temporarily unable to maintain their normal production and keep pace with their orders. To be successful, advertising must be continuous. Spasmodic advertising does not bring results. Keeping the product constantly before the buying public is the only way in which the permanency of its standing can be assured. The manufacturer whose business will return to normal most quickly after the depression caused by the war will be the one who has consistently carried on his advertising campaign. Those who have discontinued advertising will face the difficulty of recreating their markets.

Another phase of the subject is presented in an editorial appearing in a recent issue of *The Chicago Evening Post*, under the heading "Furnishing Gloats for the Enemy," which we give in full:

The *Tageblatt* and the *Lokal Anzeiger* of Berlin both gloat over the fact that American advertising is disappearing from the foreign press. The *Anzeiger* asserts that Latin-American publications no longer carry the advertisements of American firms and that one Buenos Aires advertising agency declares eighty-three per cent of its clients in the United States have canceled their contracts.

The *Tageblatt* says, "Their much-talked-of captains of industry have canceled advertising contracts everywhere," and the *Anzeiger* adds, "In the United States there is not a paper which has not suffered a loss in its advertising lines, and that despite the fact that last year showed an increase in the millionaire class of 973 individuals."

Whatever element of exaggeration there may be in these sweeping statements, the substratum of truth illustrates how the slightest show of weakness on our part furnishes hope and encouragement to the enemy. The joy of the Berlin newspapers is great over the alleged evidence of American timidity. "The war has terrorized the American nation," declares the *Anzeiger*, "but not the Germans, for a perusal of their periodicals will show that manufacturers still advertise even if they have not the goods to deliver."

Moreover, the *Tageblatt* is right when it says, "It pays to advertise in war as well as in peace." It not only pays, but it is fatal folly in a war such as this not to advertise. If it be true that our manufacturers have canceled their contracts with Latin-American and other foreign mediums of publicity, they are simply making it easier for the enemy to regain these markets after the war ends. Now is the time to cultivate the acquaintance and patronage of South American and other world markets, and even if goods can not be sold and delivered, space can be used for a commercial propaganda that will bring rich harvests later.

Nor is neglect of the home market in time of war a wise thing for any manufacturer or merchant. The value of prewar publicity can be destroyed by a break in continuity. The public easily forgets, and the firm that has kept its name before the public through the season of war thrift will be favored with its patronage when days of peace restore normal conditions.

These, of course, are selfish considerations.

Above them we put the reflection that commercial and industrial America can not afford to furnish gloats for the enemy by any show of weakness or timidity. Be a business optimist, a persistent booster, and let your confidence in America shout its challenge in the ears of the foe.

While the advertising may not be as extensive as in former days, it should, nevertheless, be continued with equal regularity.



CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

Technically Trained Persons Needed for the Patent Office.

To the Editor:

WASHINGTON, D. C.

Will you kindly call attention through your columns to the need for technically trained persons for the examining corps of the Patent Office? Men or women are desired who have a scientific education, particularly in higher mathematics, chemistry, physics, and French or German, and who are not subject to the draft for military service. Engineering or teaching experience in addition to the above is valued. The entrance salary is \$1,500.

Examinations for the position of assistant examiner are held frequently by the Civil Service Commission at many points in the United States. One is announced for August 21 and 22, 1918. Details of the examination, places of holding the same, etc., may be had upon application to the Civil Service Commission, Washington, D. C., or to this office.

Should the necessity therefor arise, temporary appointments of persons who are qualified may be made pending their taking the Civil Service examination. Application for such appointment should be made to this office.

J. S. NEWTON,

Commissioner of Patents.

For Better Apprentices.

To the Editor:

SALEM, OHIO.

As an amateur printer, I have taken a great interest in reading *THE INLAND PRINTER*. My present bone of contention is about the many remarks that have been made in your paper concerning the employment of apprentices, especially speaking of the article by "Collectanea" in the July issue.

You have spoken a great deal about making printing pay for the employing printer, which I have agreed with, but it has seemed ludicrous to me that Mr. Bullen and some of the other writers should try to get good apprentices when the wages offered are at present so miserable. I have tried to become an apprentice but my parents would not permit it on account of higher wages which I could receive by going into a factory. Half the time there are signs or advertisements for boys to become apprentices, even in our little town. A person with the ability which you seem to expect from an apprentice could buy an outfit and in a few months could, by reading and watching trade movements, make more money at his own stone than he could after several years in a regular office. I have tried this out also and know something about it, not saying that I have all the qualifications for an apprentice even. As it is, I had a chance to go into a non-union shop in a neighboring town at a greater amount than I accepted as city editor on our daily *News*.

Give a boy a fair amount and you can expect a fair boy. The fact is that, generally speaking, printers seem to be a poor lot of business men — not that I wish to say that this case shows them up, but I feel that if printers would pay the money

to get good apprentices, there would be a much better class of master printers in the business to uphold the standards of the trade. If some printer had offered Schwab or Carnegie a decent job when they were starting out there would not only be a better class of printers all over but there would be printing-plants that would make the government plant look like oo to o, just as the steel plants do.

I hope that my horns have not prodded too deeply into the professional pride, dignity and superstition which a printer has, and by right ought to have, concerning his art.

PHILIP F. MAYER.

Cutting Price and Cutting Cost.

To the Editor:

OWENSBORO, KENTUCKY.

There was a time when there was some excuse for the boy who went to mill with his corn on one side of the horse and a rock on the other to balance it, but having been shown the economy of balancing corn with corn he ought to apply the same principle to other things. But does he?

In a grocery store owned by a man who had increased his business from one store to eight in a little while under the economical idea of no delivery, no credit and large purchases, the writer recently waited until at least three customers left because there was no indication of getting waited upon. This was the busiest hour of the busiest day in the week, and there were only two clerks where in times not so busy there were often four waiting for trade. Possibly that was unavoidable, but what was the excuse for mixing as to locality things that had to be weighed with things that had to be counted and measured? Because of this the overworked clerks were chasing to one end of the store for beans to be weighed on the computing scales in the center and then to the other for cheese to be weighed on the same computing scales. Seemingly there was a law with a heavy penalty against putting cheese and beans and all other things to be weighed in the same section and convenient to the scales. The proprietor had learned the lesson of having commonly purchased packages of sugar and soap ready wrapped so that in times of rush the clerks need only hand them out and take the money, but he must have thought it bad luck to have purchasable packages of beans already tied up in the bean-bin. Instead, the clerk weighed out on and squinted at the computing scales to supply four pounds of beans while impatient customers waited — or did not wait.

That was a grocer — and not a bad one. He is making money, and losing some. How about the printer who lies awake at night trying to work out some scheme to beat the other fellow? The writer met one and was asked, rather profanely, how he, the writer, figured on a job of voucher checks a short time before. The tint of the paper was a bit uncommon and the same water-mark had always appeared in the job. They had always been run singly and cut to bad waste out of folio. The writer (mentally known as the blankety price-cutter) explained that he cut two on out of a little better

sheet of 19 by 26, and, after the excitement was over, the cussing printer had to admit that he had not thought of that and that more had been made on the job at a little lower price than he had ever made on it.

This is a single instance of cutting cost of production, not cutting price. There are some other printers who think queerly, and sometimes one is led to believe that they are descendants of the old woman who kept her old hens for laying because they were experienced in the business. There are lots of "experienced" machinery and material that the owners could well afford to have stolen from them. This might be excused

"In the Good Old Days."

To the Editor:

NEWARK, NEW JERSEY.

The letters of George H. Himes, J.S.R. and W.C.S. indicate that in the old-time initiations of apprentices the neophyte not infrequently turned the laugh on his tormentor. Years ago I had a spell of being jour. printer and foreman over myself in the job-printing department of a newspaper in Davenport, Iowa. One day there came to me a green boy carrying a request from the foreman of the news room for the loan of italic spaces and quads. It happened that we had in cases fonts of seven-line



Consulting the Oracles.

Henry L. Bullen, librarian of the Typographic Library and Museum, Jersey City, New Jersey, as snapped by a friend, while standing between the busts of Franklin and De Vinne.

in boys, or in the owners of bedroom establishments, who think of nothing better than a cob for handling inks in a plant that cost and is well worth \$7,000. Consider a plant with the latest model composing-machine assuming that expansion roller trucks on job-presses are not worth the price asked for them, and whose owners would not cross a street to investigate the advantages of variable-speed pulleys because they had some "experienced" cones for changing speeds.

In these days good men do not work for fun, and all employees know that sixty minutes make an hour and are really golden. Yet some really good ones, possibly because the old school arithmetic said twenty-four sheets make a quire and twenty quires a ream, still so figure paper instead of saving some of these golden minutes by remembering that practically all papers are five hundred count, and that a fifth of the cost of a ream of paper multiplied by the number of sheets required for the job has only to be pointed off decimally to give the exact cost.

It is not impossible to find jobs of cardboard absolutely square printed across the grain and then scored to make fold instead of printing with the grain and saving the scoring and getting better fold.

In short, there are few better places for good eyes, good ears, a nose that can do more than smell and a brain that is occasionally exercised than in the modern print-shop of any size.

E. E. OWSLEY.

pica Elongated Italic, with which Bruce furnished spaces and quads cast on the bias — the only italic spaces and quads ever made. I gave the budding Franklin a galley full of what the order called for, and very soon the news comps. announced their appreciation of the bite given to the biter by rattling their sticks on the cases.

Nearly always, though, the boys had the worst of it. There came a time when I and another boy were promoted to run a hand-press, spell and spell about, pulling and inking. The first day the boss put a run on the bank and said, "Boys, when these are printed, you may go home." With the prospective lay-off in view, the bed and tympan were kept going swiftly, until late in the afternoon it dawned upon us that our "good" boss had given us a day-and-a-half's stint. We also understood why we received so much encouragement from all hands until our young eyes were opened.

Next?

H. L. BULLEN.

NON-BURNING PAPER FORMULA.

A method of preparing incombustible paper which has proved successful is as follows: First, a solution is made consisting of 8 parts ammonium sulphate, 2 parts boric acid, 2 parts sodium tetraborate (borax), in 100 parts of water. The solution is heated to 120° F. The paper to be made incombustible is dipped into this solution and then allowed to dry. —W. F. A., in *Engineering and Mining Journal*.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

It is cabled abroad that England has become a paradise for flies. There is no manufacturing of fly-paper in this country, owing to the shortage of paper.

SWITZERLAND.

THE sculptor, Paul Kunz, of Berne, has modeled a plaque of Gutenberg, 20 by 22 centimeters in size, which is furnished cast in bronze. A reduced illustration of it is given on this



Reproduction of Plaque of Gutenberg Modeled by Paul Kunz, of Berne.

page. It was executed at the instance of Dr. Gustav Grunau, of Berne, who is an enthusiastic collector of Gutenberg medallions.

THE last yearly report of the Swiss Typographical Union shows an increase in membership, now having 5,057. The number of offices employing union members is 724. These offices employ 1,463 cylinder presses, 154 hand-presses, 1,044 platen presses, 90 rotaries, 289 feeding devices, 262 linotypes, 186 typographs, 22 monolines and 45 monotypes. The general fund of the union at the end of 1917 amounted to 507,921.03 francs (\$98,028.75).

FRANCE.

AMONG the oldest journals published in France is *L'Abeille Cauchoise*, which is now in its one hundred and fortieth year.

THE French market quotations on printers' metals are as follows: Lead, 11.2 to 11.8 cents per pound; zinc, 11.8 cents; copper, 35 cents.

THE production of new books in France has been materially hindered by the war. While the issues in 1913 amounted to over 11,000, there were but 4,000 in 1915.

THE union printers of Paris have secured an advance in wage, in force after June 1. The time scale is 1.40 francs per hour; piece work, 1.25 francs for the first thousand ems; other piece work, five per cent above the former scale.

ACCORDING to official statistics, France in 1914 had 521 paper-making and 101 cardboard-making machines, distributed among 354 factories. At present only 374 machines are in operation, and 21 well-known factories are in the hands of the

enemy in the northeastern part of the country. The price of news-paper, which in 1914 was 26.70 francs per French ton, is now 138 francs.

A FASHION note of just two hundred years ago says: "In Paris the ladies this summer season are wearing garments made of India paper, which, however, do not last more than half a day. The lace dealer, Boileau, invented this style of clothing, with which he furnishes all the necessary appurtenances, such as manteaux, jupes, corsets lined with linen, etc." This somewhat anticipated the present use of paper clothing, due to the war conditions.

GERMANY.

COUNTERFEIT 50-mark bank-notes, it is reported, have made their appearance.

THE Berlin City Directory for 1918 has appeared, after two months' delay. According to its statistics there are now 761 printing-offices in the city, as against 829 in 1915.

A STANDARDIZING Committee of the German Industrial Association, at Berlin, is working for the adoption of standard formats for trade and business papers and documents.

TO FURTHER publicity to help in raising its last war loan, the German Government had a prize contest for posters and other printed matter. Over one thousand nine hundred entries were sent in, ranging from post-cards to extensive posters. They came not only from artists at home, but from designers serving in the ranks at the war front.

THE H. Berthold typefoundry, of Berlin, has declared a dividend of four per cent upon the earnings of its past fiscal year. In its report it complains that the printers' decreased willingness to buy material is further affected by the shortage of paper. It states that its branch house at Petrograd, Russia, which had been sequestered, was to have been sold at auction, but as no buyers came forward it was restored to its original owners.

POLAND.

THE first series of Polish postage-stamps will soon be issued. The German civil government, in coöperation with the art society of Warsaw, instituted a prize contest for suitable designs, and thirty-two Polish artists took part therein. Prizes of 1,000, 500, 300 and 150 marks were offered.

ITALY.

AN official decree now prohibits the sending to foreign countries of all periodicals and printed matter containing advertisements. The decree is to be in effect during the continuance of the war.

SPAIN.

THE Spanish language, with a few suggested simplifications, was advocated as an auxiliary universal speech, by Don José Gaya y Busquets, in a lengthy address to the Spanish Commercial Chamber at Paris.

LIBERTY BOND PAPER AND PRINTING.

The paper upon which the Liberty bonds are printed is made of the wood of spruce trees grown in the far North. It is, perhaps, the most valuable paper in the world and counterfeiters would risk their lives to get a few sheets of it. It is made by a secret process and is sold only to our Government. Every sheet was accounted for from the time made until printed and delivered to the proper officials of the Government.

It was no small job that the Bureau of Engraving and Printing at Washington had to do when called upon to print the Third Liberty Loan bonds, which have just been offered to the American public in the largest and most important campaign ever put across anywhere in the world. For the first issue 6,060,500 bonds were printed; for the second, 17,363,000, while for the third, 21,100,000 are required.—*The Paper Dealer*.

Collectanea Typographica



By HENRY LEWIS BULLEN

Ah, when shall men's good
Be each man's rule, and universal peace
Lie like a shaft of light across the land,
And like a lane of beams athwart the
sea,
Thro' all the circle of the golden year?
Tennyson, 1809-1892.

* * * *

A Composer Who Prefigured The Red Cross.

THIS seems to be an appropriate time for printers to honor a printer whose volunteer services to the wounded soldiers in the Civil War made him the most famous masculine nurse in history. In other respects this man has been awarded the palm of greatness. Many competent authorities believe Walt Whitman to be America's greatest poet.

In 1862 Lieut.-Col. George W. Whitman was wounded in the battle of Fredericksburg. His brother Walter, a journeyman compositor, went to the front to look after him, and then first realized the distress of wounded soldiers, and there he stayed at his own charges until the end of the war, paying his way by writing occasional letters to the *New York Times*. Our compositor kept a diary which has been printed. It is one of the most affecting memorials of the Civil War.

There was then no Red Cross, although afterward the great Sanitary Commission sent many devoted nurses to the front and helped our soldiers in the same way the Red Cross is now doing. Conditions were very hard for the wounded, as Admiral Robley D. Evans tells in his autobiography.

An army surgeon who wrote of his experiences has this to say of Walt Whitman, "the volunteer unsalaried wound-dresser and nurse":

He carried among the wounded no sentimentalism nor moralizing; spoke not to any man of his "sins," but gave something good to eat or a trifling gift and a look. He appeared with ruddy face, clean dress, with a flower in the lapel of his coat. Crossing the fields in summer, he would gather a great bunch of marguerites and red and white clover to scatter on the cots as reminders of out-door air and sunshine. He entered with a huge haversack slung over his shoulder, full of appropriate articles, with parcels under his arms



A Famous Compositor.

Walt Whitman in 1855, when unknown to fame. A portrait first used as a frontispiece to his initial book, "Leaves of Grass."

and protuberant pockets. He would come in summer with a good-sized basket of oranges and would go around for hours paring and dividing them among the fevered and thirsty.

A newspaper correspondent has also left an account of our compositor's work for the wounded:

I first heard of Walt Whitman on the Peninsula after a battle there. Subsequently I saw him . . . with the strength of beneficence suffusing his face. It would take a volume to tell all his kindness, tenderness and thoughtfulness. . . . When he appeared in a hospital there was a smile of affection and welcome on every face, however wan. From cot to cot they called to him, they clasped his hands. To one he gave words of good cheer; for another he wrote a letter home; to others he gave an orange, a few comfits, a cigar, a pipe and tobacco, a sheet of paper or a postage stamp; all of which, and many other things, were in his capacious haversack. From another he would receive a dying message to mother, wife or sweetheart; for another he would promise to do an errand; to another, some special friend very low, he would give a manly farewell kiss. He did things for them no doctor or nurse could do, and he seemed to leave a benediction at every cot as he passed along. As he took his way to the door, after the lights had gleamed for hours, you could hear the voices calling, "Walt, Walt, Walt! Come again! Come again!"

Some of his nursing experiences Walt Whitman has included in his verses called "Drum Taps":

No poem proud, I, chanting bring to thee — nor mastery's rapturous verse;
But a little book containing night's darkness and blood-dripping wounds
And psalms of the dead.

Often our good compositor relieved the agonies of the enemy wounded, as he tells us in his verses, "Reconciliation":

— For my enemy is dead — a man divine as myself is dead.
I look where he lies white-faced and still in the coffin. I draw near;
bend down and touch lightly with my lips the white face in the coffin.

And again in "Drum Taps":

I onward go. I stop
With hinged knee and steady hand to dress wounds.
I am firm to each; the pangs are sharp and unavoidable.
One turns to me his appealing eye — poor boy! I never knew you
Yet I think I could not refuse this moment to die for you, if that would save you.
I am faithful; I do not give out;
The fractured thigh, the knee, the abdomen
These and more I dress with impressive hand, yet deep in my breast, a fire, a burning flame.
Many a soldier's loving arms about this neck have crossed and rested;
Many a soldier's kiss dwells on these bearded lips.

When the war ended, Walt Whitman was for these benevolences widely known as "The Good Gray Poet." He had many friends, but few among the so-called powerful. His health was impaired. He secured a clerkship in a governmental department, but lost it through the action of a prurient-minded superior. Following this he had a paralytic stroke, which, while not severe, confirmed his invalidism. A few friends presented him with a house in Camden, where he resided from 1874 until his death in 1892. In Camden he earned the means of living simply and cultivated many friendships, receiving the homage of many advanced thinkers.

Walt Whitman was born in Huntington, Long Island, in 1819, of Dutch-English Quaker descent, in a homestead (still standing) that was occupied by his family for a century or more. He learned to print in Long Island City. In 1839 he published a newspaper in Huntington, *The Long Islander*, which is still running.

He was editor, printer and carrier. He began to write while an apprentice, and one or two of his efforts were printed in the *New York Mirror*, the foremost literary journal of that time. Of that experience, Walt Whitman wrote: "How it made my heart double beat to see my piece on the pretty white paper, in nice type." That has been the experience of thousands of young fellows who may be called natural born printers; for without literary ability of some sort, there never was a really successful printer. In 1848 Whitman became editor of the *Brooklyn Eagle*, "where for two years I had one of the pleasantest sits of my life — a good owner, good pay, and easy work and easy hours." This editorship ended, he says, because of disagreements about the slavery question, and from another source we learn that his predilection for short office hours and much outdoor exercise was not entirely sympathized with by the owner. In after years Whitman said that only in the open air could he think and compose. But, like other printers, he had his competence at his finger ends. He became a "tramp" printer, yet always in a self-respecting way. He journeyed leisurely through Pennsylvania and Virginia, crossed the Alleghany Mountains, took a steamboat at Wheeling, descended by leisurely stages the Ohio and Mississippi Rivers to New Orleans. He worked editorially on the *Crescent* in New Orleans for more than a year, and then started homeward by way of St. Louis, Chicago, Milwaukee, Detroit, Buffalo, finally returning to New York. Thus it was from experience he wrote:

Afoot and light-hearted I take to the open road;
 Healthy, free, the world before me;
 The long brown path before me leading wherever
 I choose.
 Henceforth I ask not good fortune — I myself am
 good fortune.
 Done with indoor complaints, libraries, querulous
 criticisms,
 Strong and content I travel the open road.

Whitman's writings up to the time of his long tramp had been on conventional lines, which, after all, are according to old-world formulas. In 1855 he issued "Leaves of Grass," a book of ninety-four pages, written in a style peculiarly his own (perhaps a true American style). This he set up and printed himself. Not enough copies were sold to cover the modest expenses, and the verses were received by critics with derision. No other American book has excited so much controversy and diversity of opinion. Fortunately, a copy reached Emerson, the greatest of American thinkers, and he alone heartened our printer-poet — if indeed he needed heartening. Emerson pronounced "Leaves of Grass" to be "the most extraordinary piece of art and

wisdom that America has contributed." Thoreau in the same year wrote: "He is democracy. We ought to rejoice in him greatly." Here were two "unsolicited testimonials" which headed a long line of illustrious American and English admirers; but the rank and file of authors and critics decided that Whitman's verses were mere "barbaric yawps." Through all the interesting controversy Whitman held his cases and issued two more editions of "Leaves of Grass" before he was drawn into the new life of service on the battle-fields and in the



"The Good Gray Poet."

Walt Whitman in 1876, when his fame was world-wide.
 From youth he had an aversion to stiff collars as well
 as other uncomfortable conventionalities.

"Many a soldier's loving arms about this neck have
 crossed and rested;

Many a soldier's kiss dwells on these bearded lips."
 —From "Drum Taps."

hospitals of the Civil War. All his life he elaborated his "Leaves of Grass," but added other poems. At one time "Leaves of Grass" was excluded from many libraries because of a prurient charge of indecency. There was for some years on the part of a few "unco guid" folks a crusade against the book, and it was this which caused Whitman's dismissal from his clerkship in Washington. In places Whitman's verses are free spoken beyond the limits of drawing-room conversation, but they are supremely moral in teaching, and their author was a fine, clean-living, clean-thinking and clean-spoken man, as every one eventually discovered.

Whitman's verses are not popular reading, although they glorify the "natural and nonchalant, powerful uneducated" persons and are a gospel of democracy — the only democracy that will ever be triumphant. Whitman was an out-of-doors man, a despiser of conventions and pretense. He sought no notoriety, and was indifferent to wealth for himself or

the wealth of others. John Burroughs, who was his close friend, says: "His poetry is not dressed up at all, neither was the man, and he was not abashed or apologetic. His air was confident and self-satisfied; it was the dress circle that was on trial." And again Burroughs says: "Whitman is Emerson translated from the abstract into the concrete. He was, withal, so sound and sweet and gentle and attractive as a man, and so wise and tolerant." Few understand Whitman, but all may understand the good John Burroughs, and when he praises there is truth in it. Robert Louis Stevenson was Whitman's admirer, and of his style said it was "the unexcelled imaginative justice of language." The great Ruskin compared his verses to "rifle bullets." John Addington Symonds said his verses contained "countless clear and absolute sentences." Rossetti, the English poet, bore the expense of an edition of "Leaves of Grass" in England.

The casual reader finds that much of Whitman is obscure. One must read and reread to understand his meaning. Burroughs says "there is something forbidding in his 'Leaves of Grass,' but there is something vital and grand back of it." As time passed, the things that are vital and grand were more appreciated, and numerous editions of Whitman's work were sold, besides which a long array of books by expositors of Whitman may be found in the libraries.

As printers should we not take pride in him — a great character, our brother?

We advise reading Burroughs' "Whitman, a Study," Houghton, Mifflin & Co., 1896, as an introduction before buying a late edition of the verses. The verses are better understood when the man is understood. *Collectanea* finds "Leaves of Grass" somewhat like the psalms of David, in that reading them from cover to cover is tedious and bewildering, so that in the general confusion one is likely to overlook the interludes of beauty and grandeur. "Leaves of Grass" is a book to own and absorb gradually. Then, after these steps, read the "Complete Prose Works by Walt Whitman," Small, Maynard & Co., 1909, which contains much autobiographical matter.

Of Walt Whitman's power to inspire the minds of educated, intellectual men, the following extract from "Walt Whitman, a Study," by John Addington Symonds, is conclusive:

I am convinced that, especially for young men his spirit, if intelligently understood and sympathized with, must be productive of great good. In my own case, my academical prejudices, the literary instincts trained by two decades of Greek and Latin studies, the refinements of culture, and the exclusiveness of aristocratic breeding, revolted against the uncouthness, roughness, irregularity, coarseness of the poet and his style. But in course of time Whitman delivered my soul of these debilities. He taught me to comprehend

the harmony between the democratic spirit, science and that larger religion to which the modern world is being led by the conception of human brotherhood, and by the spirituality inherent in any really scientific view of the universe. . . . Through him I stripped my soul of prejudices. Through him I have been able to fraternize in comradeship with men of all classes and several races, irrespective of their caste, creed or occupation and special training. To him I owe some of the best friends I now claim — sons of the soil, hard workers, "natural and nonchalant," "powerful uneducated" persons. . . . What he has done for me, I feel he can do for others.

Of this we are sure: that Whitman was physically a splendid man; that while unconventional in dress, he dressed well and made a picturesque appearance; that he regulated his life by principle and not expediency; and that he was an ideal democrat, and ever asserted the duty of plain men to compel respect and justice by first respecting themselves and carrying themselves as kings and as the equals of all other self-respecters. His philanthropy was inborn. While yet a compositor, before the publication of his book, he had a liking for the drivers of Broadway stages. A resident surgeon of the New York hospital said that Whitman steadily visited the sick or injured stage drivers and ministered to their families. He drove a stage-coach during one winter as a substitute for a sick driver, and turned the wages in to the sick man's family. One of his poems describes a stage-driver's funeral.

He never lost his interest in printing, especially in the old compositors, whom he once described:

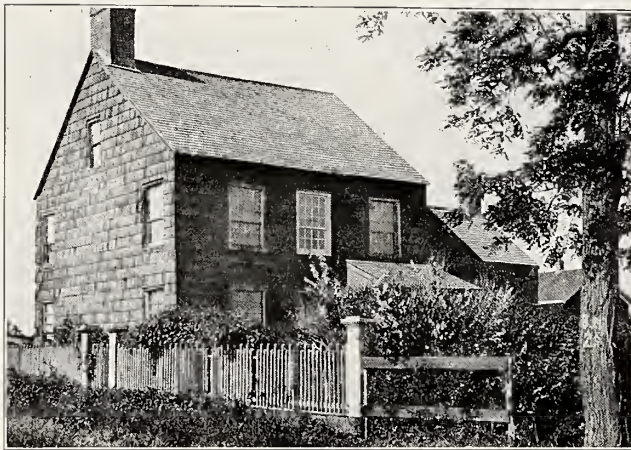
The jour. printer with gray head and gaunt jaws works at his case:
He turns his quid of tobacco while his eyes blur with the manuscript.

Collectanea happens to have set types in the same alley with "the good gray poet." It was in Camden in 1876. Whitman came to the printing-shop to set his verses, preferring to submit his "copy" to publisher in proof form rather than in manuscript, as he had his own ideas of arrangement and of punctuation. He had the run of the office, and had little to say. He was one of America's greater sons, then receiving the homage of great intellects of Europe and America, but we not-well-read typesetters did not know this. Whitman was to us only a fine old man, a bit "queer" about poetry, and none of us had read his verses. Whitman was great; *Collectanea* was too ignorant to appreciate true greatness. Whitman gave us a sheet of his manuscript, but we did not know

enough to prize it. Today it would be worth many times its weight in gold, for Whitman's autograph writings sell high to collectors. The first edition of "Leaves of Grass," published at fifty cents, can not be bought now for as little as \$100; the last quotation we saw was \$125.

Let every printer know the illustrious men of his own occupation. In honoring them we exalt printing. If Whitman had not liked the feel of types when he first used them in 1833, he would probably never have adorned the pages of American literature.

Perhaps we may see in the following verses written by this compositor fifty



*Birthplace of a Great Compositor.
Homestead in Huntington, Long Island, of the Whitman family; still standing.
It was erected in the middle of the eighteenth century.*

years ago something prophetic of present conditions:

Long, too long, America,
Traveling roads all even and peaceful, you
learned from joys and prosperity only;
But now, ah now, to learn from cries of anguish,
advancing, grappling with direct fate and
recoiling not,
And now to conceive and show to the world what
your children en masse really are.
(For who except myself has yet conceived what
your children en masse really are?)

* * * *

The Essential Industry.

THERE is no industry more essential than Printing to the winning of the war. The swift assembling of men, means and materials would be impossible without Printing. If any one doubts this, let him consider the method by which executive acts are accomplished. Billions of printed documents knit together and systematize all enterprises of war not less than of peace. The nation's decrees are promulgated without expense to the Government. Uttered at noon in Washington, by sunset they have reached all who are affected, whether in Florida or Alaska, Maine or New Mexico. Appeals to patriotism and to benevolence, announcements and justifications

of executive policy, the heartening news of victory, the cultivation of enthusiasm, the implications of duty — all these are voiced by Printing and could be conveyed by no other means swift enough to make them effective. The Administration leans upon Printing, and has established its own War Press, supplementing the efforts of our newspapers, as a precaution against any failure to use to the utmost the Power of Printing.

Winning the war is after all only the first decisive step toward our real objective. We are exerting our national energies to win a peace which shall make this the Last War. We trust the World

Democracy to refuse all other reward or payment for the deaths it will suffer and for the agonies and deprivations worse than death. Let us henceforth call this the Last War. Let the Democracy enlist for the Last War, for nothing is surer than the defeat of the insolent autocrats whose greedy ambition has exposed the shallowness of twentieth-century civilization. Printing is the great engine to be used to prepare the way for Peace without Compromise of Justice. Leaders of Democracy: Printing is the art which you must use to put Kaiserisms of all kinds in the criminal's dock once and forever. Eradicate

them root and branch. We shall have peace with complete victory. After that, what? Shall real democracy, as heretofore, be camouflaged with handshaking negotiations? We hope not. Let the guilty appear before a tribunal of nations as criminals, not as equals. There must be no pensions, no continuance of usurped titles, no staffs, no mercy not given to less pretentious practitioners in murder, arson, vandalism and thuggery.

Is Printing an essential industry? We must prepare for post-war conditions. We must keep the arts and industries of peace in a state of preparedness to resume under more equitable and more scientific conditions. Here again is work for Printing, which knits arts and industries together and without which the greater industries and our world trade would languish. The industries must be kept open to receive the men who left them to smash autocracy and all that it means under whatever name, and whether in monarchies or in republics. As Printing is essential to the progress of all the arts and industries, and to progressive political economy, and to everything which shall make "all men's good be each man's rule," we demand its recognition as "The Essential Industry."



COST AND METHOD

BY BERNARD DANIELS.

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to \$50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

"It Can't Be Done for That Price."

About one-half of the requests that the editor gets for estimates are to figure jobs that have been placed at less than the correspondent's figures, and most of them are accompanied by the assertion that forms the heading of this article.

In the majority of cases in which a full investigation is made, the facts are that the job was either not quoted at the price named or that it was actually done for that price. By this we mean that in many cases the printer sending in the request for estimate on the job he lost has believed the bare assertion of the buyer as to the other fellow's price, or that the other fellow has been able by better facilities, or because of having portions of the work standing, to make a profit at the price named.

Just one instance: Half a million cards about the size of a postal, in one color, each side. That is what the estimate called for according to our correspondent, who says that he figured on a four-ply bristol printed in blue ink. The actual job as delivered showed a profit of ten per cent over all cost, and consisted of a three by five inch card cut from ninety-pound stock and printed in black ink. This stock was a special one used in large quantities by the firm doing the job and was carried in sheets double the usual size. The printer who lost out in the competition figured on printing the usual cardboard size on a pony press. This is typical of numbers of cases.

Before saying that a job can not be furnished at the price quoted, always figure it out several ways, particularly considering how the largest and best-equipped plant would handle the work. The difference will surprise you and may teach you efficiency.

By the way, it is never wise to be satisfied with figuring any but the very smallest jobs only one way.

Cost-Keeping and Patriotism.

Possibly it may sound strange at first to be told that it is your patriotic duty to have a good cost system in your plant — one that really gives the true cost of each operation and each job. But it is the truth.

The data collected by the United States trade bureaus show conclusively that more than eighty-five per cent of the firms who have failed did not have a real cost system, and were therefore sailing the sea of trade without a chart or compass.

Just at the present time, when each business house is meeting unusual and unexpected business strains and is asked to make unusual expenditures in taxes and donations, it is absolutely necessary that the men in charge know for a certainty just what they owe and just how much they have for donations.

Another point of major importance is the fact that in such times as these it takes but little to start things going, and that even a small failure often leads to serious results because it involves so many other firms. Were it possible for one firm to

fail and not affect others it might be a good thing for business generally if some printers would meet their Waterloo; but as this is impossible, every printer should not only see that his cost system is in good order, but also that his neighbor and competitor has a reliable cost system.

This is no longer a mere intertrade matter, it has become a national patriotic duty because of the effect it might have on the whole business fabric. It is the duty of every business man to so conduct himself and his business that the security of the nation may be fixed in the minds of all and thus all possibility of panic or depression kept as remote as possible. There is no real danger to business in the present war, nor after it, if business men do not lose their heads and make foolish breaks. The probabilities are that business will be really benefited by the reconstruction that will immediately follow the peace that is soon to come. It is, however, the duty of every printer to keep his business sound and to know that it is sound, and he can not do this without a correct cost system, carefully and regularly kept. He will find that the money it will cost at first will be the best investment he ever made.

Your One Liquid Asset.

Since the use of the composing-machine has become almost universal, it has made a number of changes in the methods of counting cost and value, especially that final valuation which is ever present in your banker's mind when you approach him for a loan.

In proportion to the amount of capital invested, the printer has fewer liquid assets than almost any other manufacturer or business man. Fully three-fourths of the capital in the modern printing-plant is fixed investment in machinery and fixtures, and only a small proportion is in accounts receivable that may be quickly converted into cash or used as collateral for an accommodation loan, or in any way realized upon in an emergency.

This makes it difficult for the average printer to borrow from the bank, as the banker knows of this condition and discounts the inventory a hundred per cent of its book value and thinks of it only as junk and what it will bring in the discard.

The printer running composing-machines and keeping on hand a liberal supply of metal often considers it an investment of the same kind as his machinery and fixtures, but it is not. The printer who treats it in this way makes a big mistake; if he is wise he will immediately separate it from the other inventory and carry it in a distinct account as metal, and consider it just as he would paper stock or some other quickly salable commodity.

In fact, it is even more valuable, for if properly kept up to condition and quantity it is as liquid as money in the bank and has just as little depreciation. It does not depreciate except by use, and after each use it is (or should be) restored to its

original condition as pigs and is immediately convertible into cash — not as junk, but as a new and merchantable commodity with a market value that is recognized and well known.

In fact, the printer with a surplus of metal does not have to go to the bank for small loans, but can sell a part of the metal for cash and repurchase it when needed at lower cost than the bank would probably charge him and without letting any one know of his need.

But this is a small matter. The fact that the metal and the paper stock are being kept as individual accounts having a convertible value will have a moral influence upon both the printer and his banker that is worth many times the trouble of keeping these accounts accurately and keeping both kinds of stock in perfect condition for immediate conversion.

A Practical Price-List.

The present condition of the printing market is awakening a number of printers to the fact that the addition of a small percentage to the old price is not enough to make up the added cost, and that the dollar here and quarter there is not a safe way of selling printing.

One printer in the Southeast has fully realized this and is endeavoring to help his brethren by compiling and publishing a "Practical Price-List" based upon modern conditions.

This man is J. W. Weaver, of the Commercial Printing Company, Raleigh, North Carolina, who has compiled a list of prices for the ordinary commercial items of printing such as the plant of moderate size would be called upon to price. The list gives both the cost and the selling price, and is founded upon the results gathered by the Standard cost system, plus a moderate profit. This list, he feels, will greatly help the printers in his section, and he has therefore offered a certain number of free copies to printers in that locality.

He says: "While it is not claimed that these prices will insure a full or even reasonable profit for current printing under all conditions, yet it can be affirmed that, whether in offices employing one man or many, these sale prices are as low as can be charged to insure any profit at all during the course of an entire year."

This list starts out with a table of basic costs and selling prices in each department of the printing-office. It also gives figures for the average composition time on numerous items of commercial printing, and the cost of the same. We show part of a page of this because it is somewhat unique in a price-list and also because it will prove useful to some of our readers:

AVERAGE COMPOSITION ON CURRENT WORK.

By accurate time records, composition on the following items requires the average time indicated, with the equivalent average cost:

	Time.	Cost.
Letter-heads .....	.9	\$1.25
Envelopes .....	.5	.75
Bill-heads .....	.8	1.20
Statements .....	.8	1.20
Cards — Visiting .....	.3	.45
Cards, size 84 .....	.4	.60
Cards, size 63 .....	.5	.75
Cards, size 55 .....	.7	1.05
Cards, size 48 .....	.6	.90
Post-cards, 1 side .....	.6	.90
Post-cards, 2 sides	1.0	1.50
Tags, 1 side .....	.6	.90
Tags, 2 sides	1.0	1.50
Printed Blanks:		
Size 5½ by 8½, 1 side	1.2	1.80
Size 8½ by 11, 1 side	2.0	3.00
Deeds, size 8½ by 14, 4 pages	3.4	5.10
Blotters, 3¼ by 9¼	1.3	1.95
Circular letters, 8½ by 11, 1 side	1.6	2.40
Circular letters, 8½ by 11, 2 sides	3.0	4.50

This is only a portion of the basic list, but it shows a clear understanding of the proportion of work in each of the items

for the average job, and a note under each class of the completed price-list calls attention to the fact that extra heavy composition should be charged extra.

The whole list shows that the compiler's aim was to be fair to the buyer, but he did not forget that the printer had to live on the profits of his business. This is a fact often forgotten by the printer who makes prices to get orders and thinks only of the gross amount of business instead of the net profit.

While prepared for local use, this price-list would prove valuable to any printer outside the larger cities and to many of the smaller ones in the big printing centers.

Know Your Goods.

The prime essential of successful selling of any product is a full and complete knowledge of the goods you have to sell and the manner in which they will prove of the greatest advantage to your customer, together with a clear understanding of the peculiarities of the man who does the buying.

The average printing salesman seems to be less efficient in the former than the latter; he seems to know the curves of his customer better than he knows his goods. By this he misses many sales that he might make, or is compelled to make extra calls to make the sale.

Before starting out on his daily round of calls a printing salesman should know which of his customers are likely to be in the market for work, and he should prepare himself to offer them something that will be of particular interest and not depend on the possibility of the customer having an order ready or being out of some printed matter in general use.

Every printer should insist on his salesman making a systematic study of his goods and their use. It is this systematic study that made such concerns as the National Cash Register, which started out with a novelty that no one was willing to admit they needed.

A good printer is not *per se* a good man to sell printing. He knows how the goods are made, but that is not the knowledge that a salesman needs. It is the man who knows business methods and how printing is used to reduce administration costs or to increase business by advertising who has the basis upon which to build the successful knowledge of the goods the printer has to sell. Of course he must have a certain technical knowledge of the way in which printing is made, but a too close knowledge of details is a handicap rather than a benefit.

A man with office experience and knowledge of the routine of business, who knows the many little conveniences that might be made by printing, and the little savings here and there by replacing clerical work with systematic printed matter, is in a position to acquire a knowledge that will make him most valuable as a salesman of printing.

Do not take a good compositor or a pressman and make a poor salesman of him, but get a bright office man and teach him the nature and value of printed matter and he will in ninety cases out of a hundred make a successful outside man. You need the practical printer to make the goods, and you need a practical business man to sell them. But the salesman must apply himself and get a practical knowledge of the uses and possibilities of printing before he can achieve success. He must know the goods he is selling and how they are and can be used.

How Many per Hour?

How do you figure your presswork? Do you use the tables of production of the U. T. A. price-list, or do you take the running speed of your press, or do you fondly imagine that you are getting the speed that the pressbuilder says the machine will run?

There are two correct ways of figuring presswork in a shop doing average work. The first is by the thousand impressions, based upon the average cost per thousand for the previous year, including make-ready, provided that all pressroom costs are

included in the total before dividing by the number of impressions for the year. This method is correct only when all the presses are of the same size and the work of similar character.

The other, and the best method, is to figure the cost of make-ready according to the character of the form, and the cost of running according to the nature of the ink and paper, figuring both by the time required. This is more accurate and is fairer to the customer and yourself. It is the only way where there is a great variation in the character of the work.

In figuring presswork, then, the character of the work will greatly affect the speed at which the press will have to run. A guarantee of 2,500 per hour may be good on ordinary bookwork in ordinary weather; but it will most likely be away off for a form of a catalogue having numerous illustrations with solid blacks which require a full-bodied ink and careful rolling to get the proper color with the minimum of ink to prevent offset. There may be as much as fifty per cent difference in speed when the job requires slip-sheeting for solid tints. It is, therefore, important that you figure the presswork according to the character of the form, and it is here that most mistakes are made in estimating on moderately long runs. It is the tendency to figure too high a speed and, therefore, too low a price.

Every estimator should calculate for himself a table of press speeds for each of the presses in the plant, and for several classes of work, and use it to check up his figures. It will save him many a wrong estimate and probably save the house from some losses. As a matter of self-protection, the estimator should get the habit of marking the running speed which he has figured so that the manager or foreman will have a guide in handling the work and will be able to call his attention to errors of judgment, and thereby enable him to improve his estimating in the future.

This question of how many per hour is very important in these times when the hour-cost has so rapidly shot skyward and the loss of many of the best pressmen has made pressroom efficiency more difficult of accomplishment.

Your shop must be a rule unto itself, but if your results differ very much from the average it will be wise to ascertain whether you are getting the results that you ought, or whether your time records are exact.

Cost of Selling.

There are various methods of selling merchandise — and by merchandise we mean every species of manufacture, including printing. Selling by regularly employed salesmen is probably the most common, but advertising also counts largely in the disposing of the printer's product, though possibly not to such an extent as in some other lines.

The cost of selling varies to a much greater extent than the method, as may be seen by the results of a recent investigation by a prominent association of advertising experts, the average figures of which we give here:

Manufacturers of standard goods, from.....	2½ to 4 per cent.
Retailers, except department stores.....	10 to 15 per cent.
Printers, except specialists.....	15 to 20 per cent.
Typewriter manufacturers.....	15 to 35 per cent.
Special office machines, as high as.....	50 per cent.

From this it will be noted that manufacturers of standard goods in general demand have the lowest selling cost, while typewriters and special machines sold direct to the user in small lots have the highest. It is particularly noticeable that the printer comes higher than the retailer of ordinary goods, and dangerously close to what are usually considered the high-priced, big-profit articles that require a carefully trained salesman to put the sale over.

According to the census reports, these high-priced machines are big profit makers and add enormously to the value of the raw material entering into them, while the printer's product

is notoriously low-priced and the value added to the raw material is unwisely close to the labor cost of producing it.

In plain English, the selling cost of the printer is entirely too high in proportion to the profits in the business. What is to be done? Easy! Increase the price of the goods or decrease the cost of production so that there will be a right profit; or, these things being impossible, cut down the selling cost by a less elaborate use of dummies, free sample pages, extra proofs, service uncharged for and general unremunerative generosity.

Oh, yes, it can be done just as easily in the printing as in any other business, and the present unsettled time is just the time to make a start on the clean-up. No, it does not mean a general cutting of salesmen's salaries or a shutting down of advertising, but merely a better use of both in creating new business instead of playing checkers with the business that already exists.

Printers' Advertising.

From many sources we have heard the claim that in these times printers can not afford to advertise as the amount of available commercial business has been considerably reduced by war conditions and the war work is not influenced by advertising.

There is no doubt that many lines of business have cut out their catalogue and booklet advertising, or considerably reduced the quantity, so that there is seemingly less printing to be done than before the war. But this difference is largely seeming.

There are numbers of printers who have lost a portion of their business who will be ready to dispute the idea that there is just as much business as ever though the character of it may be somewhat changed. But the facts are that strictly commercial and factory printing, consisting largely of blanks to save clerical work and instruction sheets and records of production, and similar work, has considerably increased in volume owing to the amount of war work that is being done. Then the various campaigns for raising funds for carrying on the war and caring for the unfortunates who are injured in it have made an enormous amount of new business.

The printers who get this new business are those who have become known by their former advertising, and it is the ones who have not advertised in the past who are complaining the most about the dull times.

Every one knows that the war will end sooner or later, and most of us believe that it will end soon. As soon as the war is over, business will begin to return to its normal channels and business houses and manufacturers will need catalogues and advertising matter in greater quantities than ever before. It is the printer who advertises now who will get the first chance at this business, because his name will be right before the buyers. The printer who stops advertising will be almost forgotten and have to start with a handicap.

How much advertising? That is a question that can not be answered all in a single sentence, but it is a safe proposition that every printer should spend at least two per cent of his gross sales in advertising if he expects to get adequate returns. A prominent and successful advertising agent in one of the large cities once told a printer client: "I can not tell you offhand just what is the best advertisement for a printer, but I can say that if I were in the printing business I would endeavor to make my firm-name so well known that every time any business man in my locality thought of printing he could not help but think of me. Such advertising would be an asset of increasing value."

There is one thing about such advertising as this man recommended—it costs more the first year in proportion to results than at any later period, and the returns increase relatively to the expenditure in a geometrical ratio.

CONVENTION OF THE INTERNATIONAL ASSOCIATION OF MANUFACTURING PHOTOENGRAVERS.



THE twenty-second annual convention of the International Association of Manufacturing Photoengravers was called to order as scheduled, on Thursday, June 20, by Charles J. Doyle, chairman of the Detroit Photoengravers' Association, in the large meeting auditorium of the Hotel Tuller. The opening formalities consisted of addresses of welcome by Mrs. William Hensler; Hon. Oscar V. Marx, Mayor of Detroit; State Senator Harry White, for the Michigan Photoengravers' Association; Joseph Mack, for the Allied Printing Industries of Detroit. President E. C. Miller, of the International Association of Manufacturing Photoengravers, E. W. Houser and Charles Stinson replied in behalf of the association and the visitors.

The officers' reports, which were compiled in a pamphlet of thirty-eight pages, were read and created a decided impression in the minds of the audience. These reports amply demonstrated the seriousness of the situation and the clarity of vision and power of analysis possessed by the men who are in charge of the affairs of the photoengraving industry.

President's Report.

In an extensive and splendidly prepared report, President Miller reviewed the work of the past year and set forth recommendations for the future conduct of the organization. Extracts from this report are given herewith:

" . . . We have made tremendous strides forward. Order has taken the place of chaos. We now have a national governing body organized as a factor for good in steering our industry toward a national policy, and an organization of which you, one and all, may be proud.

"During the past three years we have seen brought about through our organizational efforts three major things which we had hoped and planned for. I am referring first to the Standard Scale, which has been universally adopted throughout this country as a basic method for selling our product. The Standard Scale is to the photoengraving industry as the yardstick or pound is to our national system of measurements. Secondly, I refer to Judge Mulqueen's decision in New York, in which he legally defines what we sell and our status in the business world. And thirdly, we have put into effect in the great majority of manufacturing photoengraving plants throughout the United States a true coöperative method of operating our plants, by which the employee acknowledges and accepts the responsibility of his part to the whole scheme of things. . . .

War Conditions and Effects.

"The war has made our business abnormal. The first effect of the European war was to disrupt our international trade. Its next effect has been to derange our domestic trade. Normal distribution was suddenly arrested, the demand for photoengraving has fallen off, manufacturers have no desire to send out advertising or other literature, because they know not what they can produce or where to get the materials to go into production. What business we have (and to this extent the photoengraver has been saved) is due to the present abnormal condition of mercantile affairs due to war buying. In some localities there has been a demand for every commodity at lucrative prices. Farmers and laborers and skilled artisans were never so prosperous.

"How are we, as photoengravers, going to participate in this war-time superprosperity to make up for the loss of demand for our product from the ordinary channels to which we look for business? Paradoxical as it may seem, the man who has

the goods to sell and the market that is good to sell in seems contented to take the business as it comes and not reach out for more. We must counteract this tendency by preaching the doctrine of optimism. Render a service to your client. Show him that no matter if he is operating a country store or operating the largest industry in your locality (those making exclusively war materials excepted), you can help him to more prosperity by inducing him to advertise his product by using your product to get his wares before a larger circle of activity. If he is one of those fortunates who by force of location is in the abnormally active commercial field, teach him that while the going is good is the time for him to spread his activities and become known outside of his small sphere or circle.

"We have heard some of our people refer to the photoengraving industry as non-essential. True, we make nothing that can be used on the battle-field or even back of the lines. But we must keep the home fires burning; we must help supply the sinew of war, cash; we must help by contributing to all war activities. We must hold the home lines, and in order to do this we must keep our business as active as before and strive hard to make it more active than ever. For it is only the profit made by the turn-over of our working capital that will put us in a position to help win the war.

"It is the opinion of your president that the photoengraving business can not be classed as non-essential. If it be, then so should all reproductive processes be so classed. A photograph taken 'over there' tells more than a column of words. How to get the story of this photograph to the public back home is the province of the photoengraver. Pictures are absolutely necessary to put the story across. One accurate photoengraving of the photograph or drawing carries the message through the eye far better and quicker than a page of type.

"We have been a little slow, perhaps, as photoengravers, in maintaining a national representative at Washington. You will note that in most of the war literature that has been sent out on Liberty Loan drives, War Savings Stamps and Red Cross work, the offset and lithograph processes have been used. But back of it all in the majority of cases the photoengraving process has been the basis from which the final process has been produced. I can not accept the gloomy view of some of our members that we must sit idly by under the stress of no business and bide our time until we are again on the high road to prosperity. Pictures, reproduction of pictures, catalogues, etc., are an absolute necessity to keep the business fabric of these United States intact in war times as well as in peace. I am willing to concede that nothing will be worth while if the Hun succeeds, but am not willing to accede to the theory that he will succeed. We must fight and fight and fight like hell to the last man of us with all there is in us.

Labor Problems.

"I hope some attention will be given by this conference to the labor question. Despotic laws, either by employees or employers, may have been O. K. at one time in our industry, and they may be all right in Russia or Germany at the present time, but they are not in keeping with the American spirit and will not go here. And I am glad to say the great majority in the photoengraving craft are living up to and practicing coöperation between employers and employees.

"It may become necessary to consolidate some of the branches or do away with branches as they are now known in the photoengraving industry. I am now speaking of the shops. As the war progresses and more men are taken out of peaceful pursuits to man the guns, and while we are holding open the question of apprentices and not filling the places of the present apprentices during the war period, it is going to be absolutely necessary, owing to the shortage of man-power, that we give this question of branches our careful consideration and see that they are merged in some manner so that a photoengraver will

be a photoengraver and not merely a photographer or an etcher or a stripper or a blocker, or be designated or confined or restricted to any one branch in any one shop.

"I hope to see adopted throughout the country the Chicago plan of joint conference between employers and employees. In Chicago a standing committee appointed at the first of the year, consisting of five employees representing their organization and five employers representing the Chicago Club, get together once a month. They sit around the table of an evening and settle all disputes between the employees and employers in the various shops, and having attended some of these conferences I have come to the conclusion that most of our disputes are simply matters of misunderstanding, which are quickly overcome when we take the time to sit down quietly and thrash out the supposed trouble in a true coöperative spirit.

Cost Findings.

"Cost systems were bound to come; they are here now, and it is going to be only a few short months, in my opinion, when we will be compelled to keep cost records under government supervision. I hope this important subject will have full consideration at the hands of this convention.

"We are going to see not only a form of cost system imposed upon us, and rightly so, by the Government, but it is my opinion that we are going to see a form of legalized combination to control output and price for domestic corporations doing interstate commerce, all under government supervision. These things are not going to come to pass immediately, but they are coming very fast. It is the tendency of the time and we have a forerunner of this tendency in the aspect of the Government through our two Houses of Congress passing laws such as the Webb Bill, which legalizes combinations to control output and price for those engaged in exporting. And we are going to see the time when the people are going to insist on something of the same plan for domestic trade.

"On this subject of cost systems I want to read you some thoughts taken from a book by Ernest Henry Gaunt, secretary and treasurer of the Optical Manufacturers' Association, which apply particularly to the photoengraving business:

"The science of accurate cost-finding and accounting is so simple that it is surprising that business men do not accept modern methods more quickly. Probably the reason is that most of them have been 'brought up' in the factory and dislike what seems like 'red tape.' Most business men keep an accurate ledger-account with customers. They also watch their cash-account with the utmost care.

"An accurate cost system shows the most profitable sales and the least profitable sales. Such a knowledge will guide sales policy and even the policy of building up your business. An accurate cost system pays for itself many times over. It is an investment, not an expense. It is a *mechanical* plan, and therefore should be classed and thought of as a machine.

"There are many arguments in favor of accurate cost-keeping and not a good argument against it, even in a non-competitive business. And in a highly competitive business, such as ours, where we have nothing to sell except labor, skill and service, the argument for the abolition of the rule of guess for the rule of accuracy becomes the more apparent.

"Progressive business men have known that accurate cost-finding must come sooner or later. But it will come sooner if they will help their competitors to see the light before they go bankrupt. One bankrupt set of concerns is sure to be succeeded by another equally ignorant set, and price-cutting continues. Why wait in the hope that after many years competitors will know their costs and cease to muddy the waters? The campaign for accurate cost-finding must proceed until the percentage of business men who know their costs, and of those who do not know them, is entirely reversed. When that time comes we may have price-fixing that will benefit manufacturer, distributor and consumer. This, we believe, is sure to come in the United States. Under the pressure of war necessity it is already being carried out in government purchases of war supplies. It may be continued in other lines when peace comes, if business men will put themselves in a position to coöperate with the Government. That means that they must immediately install a modern, accurate system of cost finding and keeping.

"Manufacturers, while helping themselves directly by a modern, accurate cost system, can indirectly bring about a change in public opinion so that it will be less suspicious of business men. Owing to the previous action of Big Business, all business men are now suffering from the reaction or extreme swing of the pendulum of public opinion. The return to a normal state of public opinion will probably be hastened by the war experiences

with government price-fixing. Trade associations should be allowed to fix a *fair* price on every article sold by their members, based on *accurate* costs. It is up to business men to bring about this changed attitude by first of all seeing to it that every one in their line of trade has a modern, accurate cost system, and secondly, by encouraging national legislation which will give the Federal Trade Commission power to permit *fair* price-fixing. It would manifestly not allow price advances unless they were based on accurate cost figures, and make price-cutting in the production or selling of goods a subject of investigation by the Federal Trade Commission.

"Business will be favored or encouraged only when such encouragement reacts chiefly to the benefit of the unorganized consuming public. The business man must recognize that his interests will always be considered as secondary. He can not benefit at the expense of the whole. His greatest profits and rewards will come when he renders the greatest service to the public.

"It is necessary to have all groups with common interests well organized. At the same time members of trade associations, labor unions and the unorganized consuming public can learn to recognize and provide for the legitimate interests of each group without harming the best interests of all. No policy which hurts any one group which is working for the interests of the whole group can ever be permanently successful.

"The time has passed when any one man, or any one group, can benefit for long at the expense of the larger group. Captain Kidd would not succeed today. Neither will the pirates of business, the extremely selfish individualists, succeed today so well as they have in the past.

"The future development of coöperation in the United States depends upon the recognition by all groups of the fact that the interest of the consuming public is paramount to every other group. But the consuming public must also be taught that manufacturers and merchants perform a function that can not be dispensed with. If manufacturers and merchants show that their intention is unmistakably to render service and to ask no rewards or profits except for rendering service, they can depend upon fair treatment and they will be allowed to retain their useful function without molestation. If labor unions show that they have no intention of asking for anything against the interests of the consuming public, they will be allowed to pursue their legitimate ends. The Sherman Law and the laws protecting individual liberty and property are not likely to be revised in favor of any class, except when such revision will help the 'ultimate consumer.' All subordinate groups, therefore, such as trade associations and labor unions, must first convince the consumer that they are receiving no profits or wages without rendering service. Then they will be in a position to educate the consumer to fundamental economic facts. The consumer is sure to react by encouraging profits and wages which help the whole body of American citizens."

Discussions on Important Topics.

Aside from the routine work of the convention the discussions held upon important topics proved of great interest and were participated in by practically every member present. Every one seemed to feel that he was a part of the convention and all appeared to be willing to contribute in thought and words to the success of the industry.

Among the most important addresses made were the following: "The Problem of Materials," by A. J. Newton, of the Eastman Kodak Company; "The Problem of Labor," by Charles A. Stinson, of Gatchel & Manning, Philadelphia; "The Problem of Business," by E. W. Houser, of Barnes-Crosby Company, Chicago, and Roger Cunningham, of Teachenor-Bartberger Company, Kansas City; "The Problem of Prices," by Adolph Schuetz, of the Sterling Engraving Company, New York, and F. W. Gage, of the Gage Printing Company, Battle Creek, Michigan; "Establishing Our Rights Under State Law," by Charles A. Brodok, Counselor at Law, New York, and J. L. Corley, Counselor at Law, St. Louis; "Defining Our Rights Under Federal Law," by Louis Flader, Commissioner of the International Association of Manufacturing Photoengravers; "The Necessity of Proper Accounting Methods," by Joseph Mack, Joseph Mack Printing House, Inc., Detroit; "The Question of Credits and Collections in War Time," by E. A. LeGros, of The Franklin Company, Chicago; "The Necessity of Cost-Finding," by M. J. Colgan, of the Colgan Engraving Company, New York, and N. T. Mears, of the Buckbee-Mears Company, St. Paul.

The War Service Committee's report, made by President E. C. Miller, was pronounced by all as the most remarkable document ever presented concerning the photoengraving industry. It was received with tremendous applause, and by a unanimous vote was ordered printed in full in the convention records and also issued in pamphlet form.

The association, through its officers, published a pamphlet containing the estimating exercises, which appeared monthly in *The Photoengravers' Bulletin* in the past year. These were distributed to the convention visitors and aroused a great deal of appreciative and favorable comment.

Another progressive step, and one of great importance, was the preparation and issuance in pamphlet form of a complete accounting system suitable for photoengravers, which was drafted by Robert McIntosh & Co., certified public accountants, for the international association. This was also printed in permanent booklet form and given to the visitors.

Cost Committee's Report Creates Interest.

The most interesting and important work of the convention was the discussion of the Cost Committee's report, which dealt with the cost of production during the twelve months ending May 31, 1918, and which demonstrated beyond a doubt that the cost of photoengravings was mounting steadily and that the Standard Scale as now constituted was inadequate to meet the new cost conditions. An evening session was held and the subject was discussed from every angle by every one present. A secret ballot was taken on which every one had an opportunity to express his personal views on the question of revising the figures on the Standard Scale. The result of the secret ballot was unanimously in favor of revision.

It was finally decided unanimously that the Standard Scale be revised on the following basis: Square-finished half-tones, minimum charge (five square inches) \$3. Zinc etchings, minimum charge (five square inches) \$2. The succeeding figures on the Standard Scale to be computed on the following basis: Square-finished half-tones, \$2.50 plus 10 cents per square inch up to fifty square inches; 15 cents per square inch thereafter. Zinc etchings, \$1.66 $\frac{2}{3}$ plus 6 $\frac{2}{3}$ cents per square inch up to fifty square inches; 10 cents per square inch thereafter.

The new rate on zinc etchings is based upon the fact, well known for years, that zinc etchings cost two-thirds as much as square-finished half-tones. Although this cost fact has been known for years, especially to all those who operate cost systems, this is the first time in the history of the business that the cost of zinc etchings has been taken into consideration in establishing a selling price.

The Cost Committee was instructed to prepare the revised Standard Scale, which is to become effective September 1, 1918.

The scarcity of labor came in for considerable discussion, and the restrictions placed by the Government upon certain materials was also considered. A special committee was appointed to engage in research work and to find substitutes for unusually expensive, restricted and unobtainable materials, and to encourage and pass upon all inventions of interest to the trade.

The Cost Committee was instructed to encourage cost-finding and to gather statistics pertaining to the cost of production covering an immense quantity of plates for the purpose of determining, at all times in the future, a selling price which will be fair alike to the producer and the consumer.

Commissioner's Report.

The report of the commissioner of the organization, Louis Flader, which is necessarily a long document, covered twelve pages of the pamphlet containing the officers' reports, and we regret we are unable to give it in full. We give a few extracts which are of more general interest:

"If I were to express tersely the principal difference in the conditions prevailing in the photoengraving industry prior to August 1, 1914, and those prevailing since April 6, 1917, I would say that up to four years ago most of us were of the opinion that the photoengraving business was good and that the photoengravers were bad. Since that time, photoengravers are good and the photoengraving business is bad.

"During the years when the demand for our products was frequently greater than our ability to supply it, the engravers themselves did not know the cost of their product or the value of their services; consequently they did not profit from their efforts as they should have. In the meantime, we have learned a great deal about our cost of production and we have gotten rid of many of our bad habits of former years, and it is well that we have, for were it otherwise, most of us would be out of business today.

"The St. Louis convention made a very wise move in changing the Standard Scale and recommending its adoption and general use September 1, 1917. Although we had been in the war only two months at that time, every act of the St. Louis convention testifies to our understanding, forethought and wisdom. I am convinced that the St. Louis convention and the results following its actions and recommendations were of the greatest benefit to our craft and resulted in nothing short of the preservation of our various institutions and the industry itself. We recognized the increased cost of production and recommended a selling price based on the cost of production and elastic enough to carry us over for one year. . . .

"The Standard Scale is now in use in practically every city in the country. It is impossible to give you an accurate report on the volume of output sold strictly on the Standard Scale basis. In my opinion, fully ninety-five per cent of all photoengraved plates produced in the United States today are sold on the basis of the Standard Scale. I feel it unnecessary to make any comparisons between the Standard Scale and the square-inch rate. I believe that the manufacturing photoengravers of the country understand the difference between the two methods and that is all that is needed to make it successful. I might say, in passing, that our officials and legal counsel encountered no difficulties whatever in convincing any tribunal before whom they appeared of the fairness, practicability and superiority of the Standard Scale over any method that is not based upon the cost of production. . . ."

Speaking on business conditions, Mr. Flader said: "Business conditions have not changed for the better during the year, so far as the photoengraving industry is concerned. Please bear in mind that prior to the beginning of the war, about 525 photoengraving establishments were in operation in our country, for the purpose of rendering a service to business in general *as it was then organized and constituted*. Within a month after war was declared in Europe, business began to adjust itself to the new conditions. A little over a year ago, when our country entered the war, business had already undergone great changes and since that time it is organized on an entirely different basis than it was before. *If it required 525 photoengraving establishments to supply the demand for photoengravings in 1914, it requires an entirely different number today, and we might consider ourselves in the position of a square peg trying to fit a round hole.* We are rounding into form, however, for, to the best of my knowledge and belief, about one thousand men have left the workshops and about forty photoengraving plants have suspended or ceased operations.

"It is unnecessary to tell you at length that the photoengraver profits most during times when manufacturers, wholesalers, jobbers and dealers are making great efforts to market their goods. As practically all of our large industries and many smaller ones have been commandeered in one way or another by the Government in pursuit of its war policy, all those so affected have been removed from the competitive markets in their particular lines. They do not need to advertise, and, as a matter of fact, they have nothing to advertise, in the ordinary sense of the word. The machine manufacturer who formerly had a thousand customers today has one—Uncle Sam. So it goes all along the line. We may consider our industry to be in a falling market. Photoengraving is in a position where the supply is greater than the demand.

"Fluctuations in the volume of business are extremely violent. The cost of production is higher than ever. Disband the international association at this convention and what do you suppose would become of the business as a whole and your business in particular? The international association can not and does not hold itself responsible for the success or failure of any individual member or non-member. It disseminates information and knowledge, crystallizes thought, forms policies and makes it possible for you to conduct your business in an efficient, honorable and a profitable manner. . . ."

Referring to the matter of litigation, Mr. Flader said, in part: "For a number of years a few men in the photoengraving industry have had certain ideas pertaining to the sale of our products. In the last six or seven years, these ideas have taken concrete form, their first expression being the Standard Scale created by George H. Benedict, which embraced a selling price based upon the cost of production. Up to that time the product was sold on a square-inch basis, which was nothing more or less than an arbitrary guess. When the Standard Scale was first introduced, it met with very little favor and it required several years of cost-finding agitation to bring about an understanding in the minds of the photoengravers, so that they could see the relation between the cost of production and the selling price. It is only within the last three years that the craft, as a whole, has reached some sort of understanding on this most vital subject. Our understanding improves from day to day and from year to year, as is attested by the fact that today ninety-five per cent of the product is sold on the basis of the Standard Scale."

"The development that has taken place in advertising, printing and engraving has brought about a condition where the Standard Scale or any other selling schedule can be applied only to a small portion of our output. In other words, it will cover only the simpler forms of photoengraving, such as ordinary zinc etchings, square-finished half-tones and outline half-tones of simple form. All other manipulations, and these today are in the majority, contain nothing but the element of time in addition to the scale rate provided for a plate of a given size. With this thought in mind, it is very evident that we must know the cost of production accurately and definitely to establish a Standard Scale or any other instrument used for the same purpose. After that, we must know the hour-cost, so that we can sell the additional time spent in the production at a rate fair to all concerned. Can there be any argument on this point?"

"Most States have laws on their statute-books prohibiting manufacturers and dealers from fixing prices for commodities and articles in common use. None have laws that prevent the fixing of prices for services rendered that are not expressed in commodities or articles in common use. The question for us to determine, then, is this: Is photoengraving a commodity or an article in common use? Personally, I have stated on numerous occasions, and long before the litigation was even begun in New York, that in my opinion the photoengraver rendered a service resulting in a product made to order and of value only to him who ordered it and for whom it was made."

"When the indictments were voted against eight officers of the New York Photoengravers' Board of Trade, we saw an opportunity to define the status of photoengraving such as we never had before. Those who appeared against us in this case hoped to inflict a great injury upon the photoengraving industry and to disrupt our organization. Instead of accomplishing their purpose they helped to give us a better understanding of our own business and our rights under the law. For that we are duly grateful."

"Judge Mulqueen had the case under advisement for one year, and his very complete decision speaks for itself. It demonstrates, far better than any man in this industry could do it, just what service we render, and no photoengraver can

read that decision without having a higher appreciation of his calling and its value to the public."

"The very nature of the photoengraving industry and the service rendered refutes all charges made against us for violation of the various laws against price-fixing. Having been in close contact with legal counsel in the New York case and with all the parties thereto, and being one of the respondents in the complaint filed by the Federal Trade Commission, I do not hesitate to say that in my opinion it is impossible to sustain the charge that we have violated either the state or federal laws in this respect. I am quite willing to admit that the laws on the subject serve a good purpose when applied to the lines for which they were intended, viz., in the sale of 'commodities and articles in common use', in the case of the state law, and in the restriction of 'commerce' in the case of the Sherman Law. I claim, however, and in that claim I am sustained by Judge Mulqueen and undoubtedly will be by every authority that gives the subject equal consideration, that photoengraving is not a commodity or an article in common use within the meaning of the state law, nor is it commerce within the meaning of the federal law."

"I have gone so far into this subject that I am fully saturated with it, and although it may startle you, I want to say that in my opinion price-fixing in the photoengraving industry is absolutely unnecessary. All we need is an accurate and thorough knowledge of costs and accounting, and with that as our guide, we shall be able to do business in a profitable manner by simply applying ordinary common sense, decency and a spirit of coöperation. We are amply protected by law against unfair practices on the part of our competitors, and when we place ourselves in a position where we know what we are talking about, we will have no difficulty in invoking the aid of the law, which up to this time has been used chiefly to prosecute us. . . ."

"It would be cruel to dwell upon the mistakes of the past and the conditions of the present and make no recommendation as to the future. What has the future in store for us and how are we going to meet it?"

"Present conditions may be described as follows:

"*Effect.*—The demand for photoengravings is about thirty-three per cent below normal. The cost of production is higher than ever before."

"*Cause.*—The adjustment of business to war requirements. The inroads made by competitive methods of illustrating. The scarcity of materials and labor is responsible for the high cost of both."

"Now as to the future. As industries are commandeered and concentrated for war purposes, the demand for photoengravings will diminish. The exact ratio of diminution depends upon the length of the war. The cost of production will continue to rise, because both materials and labor will rise in price as long as war activities continue."

"After the war there will be a cessation of present-day activities and, in consequence, a period of stagnation until industry readjusts itself to the new conditions. *Business will never go back into the same channels, nor will it be conducted along the same lines that it was before the war.* New conditions will arise and new adjustments will be necessary to meet them. The photoengraving industry will probably suffer most during that period between the time that the war ceases and new activities and adjustments begin and are well under way. From that time on we should experience a period of the greatest activity, due to the fact that practically every manufacturer, wholesaler, jobber and distributor who has abandoned his former lines and devoted himself wholly to war products and government contracts will be in the position of a man starting in a new business, and the amount of printing, advertising and engraving that is bound to follow will be enormous. *It is worth all it costs and more to maintain our organization and to have*

our industry upon a sound footing in preparation and anticipation of that period of unprecedented activity. We have learned from experience that activity does not necessarily mean prosperity, and this period will be a prosperous one for the photoengraver only if we enter upon it as an organized body with a full understanding of every element entering into our business.

"My advice to you is to forget the methods of the past. We are done with them forever. Bad as they were, they were perhaps good enough under the conditions which existed at the time they were practiced. Those conditions will never be duplicated, and to try to meet the new conditions with old methods will result in nothing but ruin for those who attempt it.

"We are beginning to apply science to industry as it has never been applied before, in this country at least. Photoengraving will hold its own during and after the war only if we can meet the demands made upon us by the necessity of the times. The conditions forced upon us in these times will make us think and we have already learned to do without certain things that were formerly thought indispensable. It does not follow, by any means, that we must stick to the present methods of performing our work. *Our task is to replace, as far as possible, human frailties and inaccuracies with scientific and mechanical devices that will lighten the labor of the working man, permit him to earn more, cheapen the cost of the product and enable the manufacturer to sell at a lower price and make a greater profit. The future and the success of this business do not depend upon our ability to raise prices indefinitely. In fact, such a course of action would eventually put us out of business altogether by reducing the demand for our products to a point where it disappeared entirely. Our success and the future of this business depend entirely upon the knowledge we possess and the thought and efforts we put into it, so that we may render a better service at a lower price, thereby creating a greater demand for what we make. Prices as we know them have nothing to do with profits. It is the margin between the cost of production and the selling price that determines whether a business is profitable or not. Half-tones may be sold at one dollar an inch and yet the business may be unprofitable; they may be sold at ten cents an inch and produce a handsome profit. It all depends on what it costs to produce them.*

"Assuming that we will develop the technical side of the photoengraving business to a point where we can compete in both quality and price with all other methods, the new order of things demands that we do business on a more scientific basis than before. We must give more attention to the cost of all non-productive elements usually termed 'overhead.' It is very likely that present conditions will prove a blessing in disguise to many of us, by ridding our establishments of unnecessary help, especially in the clerical, sales and office forces. We have all carried too heavy a burden in unnecessary space, unnecessary help of every description, unnecessary equipment, wasteful consumption of material, and in other items of expense which contribute absolutely nothing to the welfare of the business. There is no room in this business for non-productive elements, and the sooner we get rid of them the better it will be for us. Remember, photoengraving is a service — not an article or a commodity in common use. You can not advertise it, sell it or manufacture it as you can a commodity or an article in common use. To try to do so means to waste your money. Imagine a lawyer or a doctor chasing salesmen all over the country trying to sell his services. Certainly, you can send salesmen out to sell commodities and ready-made articles of every description, *but you can not successfully send out men to a great distance to sell a service such as we render and do it at a profit, generally speaking. The greatest mistake we have ever made, and I hope that we have seen the last of it, is to treat photoengraving as a manufacturing industry and the product as a factory product. The sooner we get the factory idea out of our minds and the quicker we get the thought that we are selling a service the more we will profit and prosper.*

"In conclusion, I will say that the international association has done a wonderful work in late years and that we have to thank it, which means to thank ourselves, for the preservation of our honorable calling. The near future will bring with it political, social and economic changes and reforms that are bound to affect us. If we are well organized, we will meet these issues and meet them successfully. If we are disorganized, we will be swept out of the way. We have been severely tried in recent times and it gives me great pleasure to be able to say that we have within our ranks men who are staunch and true and the equal of any in the business world. We have never been confronted with a danger of any kind that we have not faced manfully and intelligently. No obstacles have been put in our way that we have not surmounted. We have men within our ranks possessed of leadership of the highest quality, and our members are at all times willing to give the best there is in them for the advancement of the cause. I am sure that we will come through this struggle cleaner, better and stronger than ever, just as our beloved nation will triumph over the enemy and unfurl the banner of liberty, freedom and democracy to the world. . . ."

Election of Officers.

The following officers were elected for the ensuing year: President, E. C. Miller, Chicago; first vice-president, Adolph Schuetz, New York; second vice-president, Charles A. Stinson, Philadelphia; secretary-treasurer, J. C. Bragdon, Pittsburgh. Executive Committee: F. W. Gage, Battle Creek, Michigan; N. T. Mears, St. Paul, Minnesota; Roger Cunningham, Kansas City, Missouri; P. T. Blogg, Baltimore, Maryland; George K. Hebb, Detroit, Michigan.

The above list of officers includes the re-election of all former officers and Messrs. Gage and Blogg of the Executive Committee. This demonstrates, as nothing else can, the esteem in which the officers are held by the members and the appreciation shown for their past efforts. To these officers is due a great amount of credit for the success of the organization.

The dues of the organization were raised to \$1.50 per journeyman per quarter, to meet the rising expenses connected with growing activities.

The name of the organization was changed to The American Photoengravers' Association.

From the standpoint of attendance, the Detroit convention was one of the largest of all. Over 230 ladies and gentlemen registered from fifty different cities reaching from coast to coast. Individual firms to the number of 115 were represented by one or more persons. Complete harmony marked every act of the convention, and the novelty of holding a convention in a "dry" town, together with the spirit of the times, brought about a complete and prompt attendance at every session. Never did a gathering of photoengravers show such a desire to accomplish its work thoroughly and without loss of time. It must not be inferred that the social features were entirely forgotten. The Detroit photoengravers acquitted themselves nobly in dispensing a brand of hospitality all their own. There were theater parties for the ladies, shopping tours, sightseeing tours and all the little personal niceties and touches that go so far to make a visit enjoyable. Social events included an automobile trip through and around the city in which all participated, and the banquet at the Hotel Tuller, at which the guests were entertained by toasts and addresses made by the leaders of the industry, and during which Edgar A. Guest, the celebrated poet and journalist of Detroit, regaled his audience and moved them from laughter to tears and back again with recitations of his own compositions.

The Detroit convention was a marked success and every one attending it went away with a better appreciation of the service rendered by his industry to the public at large, a higher appreciation of the value of organization, and with an inspiration to help others by helping himself.

JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

The More Pleasing Is Not Necessarily the Better.

Display in typography is the setting apart and emphasizing of the important words of the copy so that the features of the composition may be easily and quickly grasped by the reader. It has a value, also, in attracting attention. In the present instance, however, we are going to discuss the subject from the first angle, and, to do so, are fortunate in having two admirable examples with which to illustrate our ideas on this subject.



The Exhibition Golf Match, for the benefit of the Red Cross, between Mrs. William A. Gavin, Women's Eastern and Metropolitan Champion, and Mr. J. Williams, Professional of the Piping Rock Club, will commence at three o'clock this afternoon.

FIG. 1.

Pleasing to the eye but ineffectual in so far as publicity is concerned because the important points are not displayed to aid readers in grasping the sense easily and quickly.

In fact, these particular examples are in themselves sufficient proof that display does enable a reader to grasp readily, and with the least possible effort, the essential points in a printed form or advertisement.

The examples in question, Figs. 1 and 2, were sent us by J. M. Harris, of the S. S. Corporation, circular letter specialists, New York city, who, in sending them, wrote in part as follows: "There is a controversy between the manager of this organization and the man who set the job, each, of course, claiming that his set-up is the better, but which much-discussed question we will leave to your better judgment." Our readers will note from the above that Mr. Harris was careful to avoid advising us as to his status in the case, and we do not know whether he is the employer, the compositor or a friendly arbitrator. If we step on his toes we do so for the good of the cause, and the fact that he did not advise us of his interest shows that he wants an impartial decision.

Does he ask which is the more pleasing? The more effective from a publicity standpoint? No to both. He only asks which

appeals to us as the better, which means that all features — appearance, effectiveness, value, etc. — must be considered if a "reason-why" answer is to be given.

We all admire the beautiful, and the beautiful is worthy of our admiration. But printing should be more than beautiful; *beauty with utility* should be the watchword of typographers. A pleasing piece of type composition that does not function well in the purpose for which it was intended is good only from

The Exhibition Golf Match for the benefit of the



between

MRS. WILLIAM A. GAVIN

(Women's Eastern and Metropolitan Champion)

and

J. WILLIAMS

(Professional of the Piping Rock Club)

will commence at three o'clock this afternoon

FIG. 2.

This arrangement is not so "pretty" as the one alongside, but it has the greater advantage of being easily and quickly comprehended, thus making it more effectual as advertising.

the standpoint of beauty. Printing, however, is not produced and paid for in order that the customer may see something pretty. He can find many beautiful specimens of printing which it will cost him nothing to admire.

Printing is bought and produced primarily to disseminate information, and the better it conveys that information the better printing it is.

A composition that is well displayed, but which disregards the fundamentals of art to such an extent that it is an abomination in the sight of recipients, causing them to turn from it in disgust, is manifestly a poor piece of printing. Such a composition does not convey the information efficiently, for many will not read it because of its uninviting appearance. This has been proved beyond question many times.

The composition that is a model of good typography in so far as form, harmony, etc., are concerned, but in which the important features are poorly set forth and comprehension made tedious and difficult, is also poor typography in the broadest sense. It does not convey the information efficiently

because of the comparative difficulty experienced by the reader in getting the sense of it.

Obviously Fig. 1 is a pleasing piece of typography. It should not offend the most refined taste and none could intelligently cast it aside because of poor appearance. However, reader, is it possible to grasp the essential points of the copy at a glance? It is not. It is necessary to read every line slowly and carefully before comprehension of the whole is a fact. That means much of the "punch" possible does not exist. On the other hand, Fig. 2 is not a revelation in art as applied to typography. Nevertheless, at a glance, and by cursory reading only, the information that two golf stars are going to play a game for the benefit of the Red Cross is succinctly given.

Fig. 1 is pretty; that is certain. It may be likened to the well-groomed society belle on whose naturally good features

FIG. 3.

The advertisement shown above represents an attempt for a picturesque effect by the use of an exceptionally prominent border—perhaps with a view to attracting attention. Does such a border have sufficient value in attracting attention to compensate for the loss of effectiveness otherwise? Would not interesting words, properly displayed, standing out because not dominated by noisy surroundings, attract the roving eye of the reader more effectually? The prominence of the display type is plainly weakened by the prominence of the border. Furthermore, the act of reading is made irritating and it is difficult for the reader to concentrate. Under such conditions it is too much to hope that the words of the advertiser will be properly impressed on the mind of the reader and that he will be influenced thereby.

no pains or expense has been spared to make her more beautiful—but she is an idler. On the other hand, Fig. 2 hits straight from the shoulder—it accomplishes its task effectually. It may be likened to the man of affairs who looks neat, but who places his business affairs above questions of stylish dress. These illustrations are far-fetched, of course, but they are purposely made so to effectively illustrate our point that printing to be good must not only be pleasing but efficient in accomplishing the task for which it was intended.

Mr. Harris did not ask us which was the more pleasing. Had he done so we would have answered, "Fig. 1, easily." He asked us which was the better, and that means superior on the average in all respects. Considering the arrangements in this broad light, giving the same consideration to utility as we do to beauty, and remembering the little card had an object to accomplish, we answer without hesitation that Fig. 2 is the better. In it comprehension is made quick and easy through the setting apart and emphasizing of the features by their arrangement in lines and in sizes of type in relation to their importance.

Display is essential; it is an aid to reading and comprehension. Fig. 1 is pretty and inviting to the eye; Fig. 2 is effectual and by no means ugly.

Are there any dissenting votes?

Picturesque or Practical—Which?

Many compositors seem to have the idea that the picturesque is an advantage in typographic design and, to give expression to that idea, use fancy, decorative borders around advertisements as well as other printed forms. Common sense should tell us—and, fortunately, it does in most cases—that the eye will be attracted to the thing which is most prominent, and for that reason the flowery, decorative and picturesque will attract more than the plain. Advertisers and business men, however, do not pay for space in a newspaper to exploit the picturesqueness of a border. They buy space in newspapers and order broadsides, circulars, etc., that they may talk to many through the medium of the printed word.

No one doubts the value of the picturesque—that is, provided it is utilized intelligently; provided it helps, rather

FIG. 4.

Now look at this one. The hecklers have been silenced and the speaker is given undivided attention. Compare the prominence of the display lines in this plain handling of the advertisement with the same lines in the advertisement on the left. Note that in the complicated maze of Fig. 3 the larger lines, though in bold type, do not stand out, while here they fairly jump at you. Attention of readers may be obtained by many subterfuges, but such attention is seldom worth much, for the average reader has been "fooled" too often that way. Interesting words, standing out above borders, etc., conveying interesting information concerning merchandise—appealing to the reader's sense of economy with low prices; to his sense of pride with up-to-date styles and quality—are most effective in attracting attention.

than hinders, the advertiser's talk. Common sense, however, causes us to doubt the value of a border which is so picturesque that it continually draws the attention of the reader away from the type-matter of the advertisement, the message of the advertiser.

Fortunately, examples may be provided to demonstrate the facts outlined above. We are showing on this page an advertisement in which the picturesque was attempted by the use of a fancy, decorative border (Fig. 3). Alongside, the same type-matter which appears inside the fancy border is shown surrounded by a plain rule border (Fig. 4). Admirers of the picturesque who imagine that the value of such borders in attracting attention compensates for the loss of effectiveness otherwise should compare the two carefully and with a mind open to conviction.

With the one alongside the other, readers will readily see that Fig. 3 is the more picturesque. If they look closely and compare thoughtfully they will see other things also.

They will see that the display is not so prominent and emphatic in Fig. 3 as in Fig. 4, for in the former, the picturesque, the type is compelled to compete with the ornate border, which is exceptionally strong in attracting attention, perhaps to the advertisement but assuredly from the type inside it. Possibly lovers of the picturesque in borders will

note that in Fig. 3 the effect of a haze is given, a blurred appearance being suggested, whereas in Fig. 4 the image is clear-cut and sharp. It is impressed on the reader's eye with the same sharpness as a properly focused image appears on the ground glass of a camera—that is, no suggestion of a blur is produced by it.

The weaknesses of Fig. 3 pointed out above affect the value of the advertisement by weakening the force of the display and by making concentration on the type-matter difficult, causing reading to become an act fraught with considerable irritation.

Words, seemingly, are needless to express an idea when such examples as the two shown on the preceding page are available. They tell the whole story graphically and effectively.

As far as appearances go, too, the harmony in Fig. 4 is better, the advertisement being thereby made more inviting to the eye of the reader.

The picturesque has its value, of course, but printing is done that information may be disseminated. If a picturesque treatment of a printed advertisement aids in obtaining attention for it without making the act of reading difficult and irritating, it is valuable. Picturesqueness obtained by the use of flowery, decorative borders of such size and character that the type is subordinated is a fault rather than a virtue, as can be seen readily by a comparison of the two examples forming the basis of this article.

Plain rules make by far the best borders, as they serve all the practical purposes for which borders are intended—classification, unification, etc.—without in the least taking away from the prominence of the type of the advertisement.

The consistent use of plain rule borders around all advertisements in a newspaper not only improves the appearance of the paper because of the uniformity thereby obtained, but causes the advertisements individually to be more effective by cutting down the number of forces of attraction and by allowing the type to stand out.

"SHORT CUT" TO TABULAR COMPOSITION.

BY TEDDY FACEY.

Several schemes or methods have been originated during recent years which sought to be practical short cuts in executing tabular or rule-and-figure work. Some of these have been placed on the market, and the inexperienced proprietor, ever ready to grasp at anything that tends to conserve time and

labor, has consequently been enthusiastic enough to give, perhaps, even more than one of them a trial.

It is seldom, however, that exclusive rule-and-figure workers, such as those who specialize in producing railroad tariffs, have been caught with these systems, and the reason is obvious. These men know a trick worth two of experimenting with that class of work. Experience has convinced them that the speediest, cleanest, most accurate and only known way of turning out tabular matter that will "lift" when the screws

are put to it, and print in any kind of shipshape after that, is the original method of casting it up to ems of the type in which it is intended to be set, and either picking the table out of the case by hand or running it off on the monotype, putting the finishing touches on it after it comes from the machine.

By "finishing touches" is meant centering the "cock" on all four, six, eight and other braces of even ems should there be bracework used in the matter at all; adding or dropping a quad line across the page in order to make the depth conform to a given number of twelve or eight point ems so that the down rules may be cut to a standard instead of a bastard length; centering all figures in the figure columns on the stub braces; ruling up the matter and looking after the foot-notes.

The writer has been closely identified with tariff work for the last quarter of a century, and has probably seen every new wrinkle introduced to the trade in that time, calculated to simplify and hasten the production of table work, but he can not recall one that has ever adequately filled the purpose it was intended to. Nor will there, in his estimation, ever be invented a device that will entirely fill the bill in that respect. It isn't that

the work is so intricate that its solution by other than the old cut-and-dried method is all but impossible. It is rather because of its extreme simplicity; and, although a working knowledge of typesetting and the point system are the only two requisites necessary to correctly and quickly produce it, it is the little rule dividers (that are required to be type-high in order to print and designate where one part of the bits that form the whole begins and ends) that cause the difficulty. While it has been tried by various means to solve the problem of a short and workable manner outside of the ordinary of producing tabular matter, such as riding a very shallow rule on the top of quads of uniform height spotted and placed for that particular purpose, the old hand method, which of late years has been considerably enhanced by the use of the monotype, is still supreme.



Simple house-organ cover by Otto H. Wisotske, with The American Multigraph Company, Cleveland, Ohio. The unique style of lettering embodied in the lines of the title, combined with the graphic representation of the leading items to be found in the issue, suggest that *The Ginger Jar* is a most interesting publication.

EQUIPMENT

*A Matter of
Essential Economy*



*"No man is ever equipped~
equipping one's self is a
continuous performance"*

In so far as form and general appearance are concerned, a result similar to the above cover-design could have been obtained by the use of typefounder's materials. By the employment of hand-lettering and conventionalized decoration, however, the quality of individuality is added to the beauty and effectiveness of this cover-design by the William F. Fell Company, Philadelphia. However neat, pleasing and effectual the design might have been made with type and type ornaments, the result could not be other than commonplace to a degree because of the general familiarity with the better type-faces through continued use.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat, not rolled.

L. H. McNEIL, Fostoria, Ohio.—The specimens you have sent us are pleasing, and effective as well. We have no practical suggestions to make which would result in the improvement of any one of them.

FISHER TYPESETTING COMPANY, Wheeling, West Virginia.—While not an example of high-grade printing, the invoice you send out with orders of machine composition is comprehensive

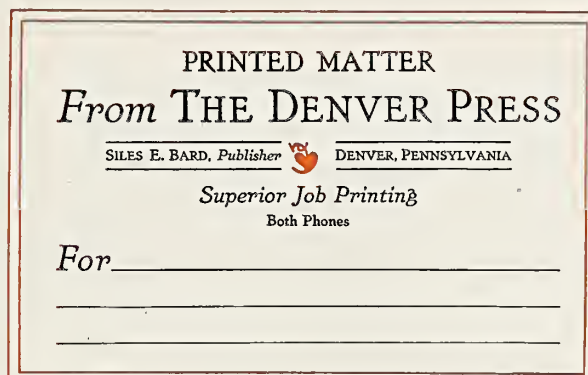
typography. The only fault we have to find with any of those comprising your last consignment to us is the use of so many capitals on the announcement-card for the Knox-Andresen Company. The items used under the heading "Production Machinery and Tools" should by all means have been set in capitals and lower-case.

CRESCENT INK AND COLOR COMPANY, Philadelphia, Pennsylvania.—While we can not see

is not so much red used in it. We are reproducing the label as received from you on this page, and, alongside, show a resetting of the same form along more dignified lines. While you may contend, as many rightly do, that a package-label should be set in larger type than some other forms, we contend that they need not be set in such large sizes as used by you. We contend, further, that if smaller types are used the increased amount



Crowded with bold types, in most instances set in larger size than was necessary, and overdecorated, this package-label is uninviting to the eye because of the suggestion of congestion it creates in the mind and because of its complexity.



No claim is made that the resetting represents the best possible handling of the copy. It is shown to illustrate by their correction the faults of the original alongside, which are outlined in the review of Harry S. Stick, on this page.

and gives your customers all the details concerning their work at a glance.

ORTO H. WISOTSKE, Cleveland, Ohio.—The specimens you have sent us are exceptionally pleasing. Excellent taste in the selection of type-faces, combined with their simple arrangement, results in an appearance of dignity quite worthy of high praise. We are reproducing a cover of *The Ginger Jar* on page 611.

HAYS ADVERTISING AGENCY, Burlington, Vermont.—The booklet, "Vermont — and Granite," is a handsome one. The character of the illustrations, the color of ink used, and the character and color of stock — India Tint Japan — combine to produce a most artistic piece of printing of a quality which instantly appeals to those of discriminating taste.

NORMAN PARKINSON, Hamilton, Ontario.—Your letter-head is interesting and unique, but the craftsmanship thereon is not good, the letters being quite stiff and ragged. The lines in type which appear below the hand-lettered portion of the design are crowded too closely, and an effect of congestion is produced which makes reading difficult and comprehension slow.

EUGENE J. VACCO, Pittsburgh, Pennsylvania.—Specimens of your work always appeal to us, especially because of their simple and readable

anything of value in the first page of the folder announcing your readiness and ability to care for "those big orders of yours on a big scale," except whatever value there may be in impressing the crescent upon the minds of recipients, we see considerable merit in the unusual combination of announcement and illustration of your building on the third page.

HARRY S. STICK, Denver, Colorado.—Any job of printing in which the page, or the border, is crowded full of large, bold types can not be pleasing. The intelligent utilization of white space and the employment of contrast are prime requisites of good typography. Looking at the package-label for the Denver Press we see a great many things in a haze of complexity which makes quick and lasting comprehension doubtful in the extreme. The effect of congestion brought about by the use of overlarge types, crowding the borders, makes the reader feel uncomfortable and causes the work to be uninviting in appearance to his eyes. We are writing somewhat figuratively here — as there are comparatively few words in the design — but, nevertheless, the same faulty practice in other forms would easily come nearer to reality. The label is also overdone in the matter of decoration and for that reason we prefer the one on which the border is printed in black only as it is somewhat simpler and as there

of white space will cause the smaller letters to have equal if not greater prominence than the larger sizes crowded for breathing room. Dignity is important; a dignified form can not displease.

EARL E. AMBRUST, Cincinnati, Ohio.—There is considerable merit in your typography, not the least meritorious feature of which is its simplicity of arrangement. The use of extended and regular forms of Cheltenham Bold in combination for the display lines of the mailing-folder, "A Revolution in City Life," creates an inharmonious appearance, and the fact that the display lines are crowded in some instances adds further to this poor effect, making comprehension slow and uncertain to a degree.

MORRIS REISS PRESS, New York city.—In common with other collections of specimens sent us, the last package from you contains many pleasing and interesting designs. In arrangement and display, and in the colors used, we see no opportunities for improvement except in so far as personal taste would be concerned, and personal taste is too often prejudiced to be considered in passing upon the merit or lack of merit of specimens of printing. We compliment you on the excellence of your work.

M. Z. REMSBURGH, Inglewood, California.—The specimens you have sent us are pleasing,

being nicely arranged and well displayed. We suggest that you avoid the use of text and roman letters in the same design, especially when both styles are in approximately uniform sizes, under which circumstances the difference in shape and character of design is particularly noticeable. An example of this fault is found in the title-page of the folder for The Pacific Mutual Life Insurance Company, the type-faces for the main display lines thereof being Engraver's Old English, with

features are too prominent and handicap the effectiveness of the important type-matter. We are not admirers of script letters, and do not like to see them used except in wedding announcements, invitations, etc. Had you followed the same simple style of arrangement you did and set the entire design in the Copperplate Gothic, or some good roman letter, your design would be much better. The script does not harmonize with the block letter — Copperplate Gothic —

considerable matter, types should be selected in which the advantage of legibility of lower-case characters may be obtained with the companion advantage of having capitals to match for purposes of display and variety. Your firm's stationery, printed in deep green and gold on mouse-colored (gray) stock, is pleasing, but we consider that you have been a little too lavish in the use of gold. A little less would have resulted in a richer appearance.



Burnett & Weinberger Co.

PRINTERS DESIGNERS ENGRAVERS
626 FEDERAL ST. TEL. HARRISON 6591
CHICAGO

Interesting hand-lettered letter-head of a progressive Chicago printing-plant.

Missal initial letters, and condensed Litho Roman. On the title-page of the program for the graduation exercises of the Los Angeles State Normal School the middle group is placed a little too low on the page in so far as interest of position and good balance are concerned. Exceptional taste in the selection of colors is manifested in all specimens of the collection.

L. A. BRAVERMAN, Philadelphia, Pennsylvania.—The high quality of your typography while identified with The Heintzemann Press, Boston, is being maintained with your new employers, the Dando Printing & Publishing Company, Philadelphia. Especially pleasing are the several booklets written and printed by your company to exploit the advantages afforded by its advertising service department. These combine the several unique and distinctive features that have always characterized your work and which create in it that valuable quality known as individuality. Several of these cover-designs are reproduced on this page.

MARTIN A. FISCHER, Baltimore, Maryland.—Most of the specimens which you have sent us are pleasing in arrangement and nicely printed. Too many different styles of type were used in the combination announcement and ticket for the "Navy Night" entertainment of the Baltimore Press Club, making it commonplace and unpleasing. Had one style been used—a light-face roman old style, though, perhaps, the line "Navy Night" could have been left in the text—the appearance of the card would be more dignified and attractive. It is regrettable that you did not set the type of the third page of the folder for Schneidereith & Company in wider measure, for, as set, the type-group is too deep and not wide enough to harmonize perfectly with the proportions of the page. The small amount of marginal space at the bottom contrasted with the large amount of white space at the two sides presents an unbalanced and displeasing appearance.

HARRY B. TORBETT, Clinton, Oklahoma.—While neither of the note-heads for the Lacy Hotel could be considered in the light of high-grade typography and printing, your rearrangement is much better than the original. First of all, the type-faces used by you are more legible than the gray tone letters used in the original heading. You also had the good judgment to give the type full sway, whereas in the original the decorative

you used for the lines of minor importance, the character and shape of the letters being altogether different.

KARL H. WAGNER, Davenport, Iowa.—You are to be congratulated on the general excellence of the printing you and your coworkers are doing. Typography and presswork are of a high order of excellence, and the colors were selected with taste and discrimination. The tickets are especially good, although on the one for the concert of the Davenport Zither Club, the use of so many capital letters makes reading and comprehension slow and difficult. The Copperplate Gothics are an admirable letter for designs in which there are few lines, but where there is

On the Question of BREVITY



Another of Mr. Braverman's booklet-covers designed along simpler lines. Original was printed in deep green and brown on gray stock.

BROWN PRINTING COMPANY, Camden, Arkansas.—Your latest bill-head is satisfactory, although we consider that the small groups in the upper corners should have been set in smaller type. As an example of the fault we have often pointed out in your work, compare the red used in printing your letter-head with the orange-red used on this bill-head. The red of the letter-head is entirely too purplish, and the effect produced is jarring, whereas the orange-red and black of the bill-head form an especially pleasing combination. Not only is the latter combination more pleasing from an artistic standpoint but it is brighter, has more life and makes the black appear better. The blotter on which an emblem composed of the American eagle, shield and the flags of the United States, Great Britain and France is used is pleasing. The only fault which we consider at all serious is the wide separation of the names of city and state in the address line at the bottom. If the line immediately above this were set in two lines, the address line could be drawn together and a much more pleasing effect would result.

THE WINNIPEG TECHNICAL HIGH SCHOOL PRESS, Winnipeg, Alberta.—The booklets, "Kelvin Class Day Exercises" and "American Red Cross Commission," are unusual both in format and in the colors used, those of the first being especially pleasing. The invitation-card for the informal luncheon tendered by the school board, printed in two pleasing shades of brown ink on brown card stock, would be much better if the lines of capital letters making up the type section of the design were placed somewhat wider apart, for, as spaced and printed, there is an effect of congestion, which, combined with the comparative illegibility of capital characters in mass, makes reading difficult to a degree and clear comprehension uncertain. The design on the cover of the first-named booklet is somewhat too high for good balance and proportion, and an effect of top-heaviness is apparent. The fact that the design is wide in proportion to the shape of the page and the side margins are small would make too great an inequality in margins if the design were lowered. Balance would be better, however, if the type-group below the designed head-piece were placed lower, for then it would help stabilize the page as a whole.

HARVEY YONKER, Hiawatha, Kansas.—We regret that your specimen and letter were placed

with samples of printing held for review and that, for that reason, we did not answer through the mails as you requested. You ask if it is correct to place the imprint between the lines of the double rule border of the cover-design. We know of no law governing the placement of an imprint, although custom and good taste dictate that it be placed outside any border that may be used, apart from and not an integral part of the design as in this case. The composition of this cover-

door mine scenes. Presswork on these plates is particularly good. The lettering section of the cover is not well printed, however, the main fault being a lack of ink, which causes the letters to appear gray and broken. More impression would also have helped here. It may be that the half-tone required so little ink that the lettering could not be properly covered, but it seems that if that had been the case it would have been a good plan to print the lettering and

ments are their chief recommendations, although we must also commend the designer on his good judgment in display and good taste in the selection of harmonious colors. We note with pleasure that the composition of each design is generally confined to one series of type, and this results in harmony. The two exceptions to this good practice offer our only opportunity for constructive criticism of your work. Take, for example, the Certificate of Deposit for the Bank of Middle-

SLEEPECK-HELMAN PRINTING COMPANY

DESIGNERS PRINTERS ENGRAVERS

418-430 SOUTH MARKET STREET CHICAGO

TELEPHONE
WABASH 6234

This Chicago firm of printers obtains unusual and striking effects with typefounder's equipment only. In the original a six-point gray-tone linear border was printed near the four edges of the sheet.

design is poor, larger type being used for the lines of minor importance than should have been used, which, combined with the fact that the lines are spread out so as to occupy the full depth of the page, results in a crowded and uninteresting appearance. It does not possess the quality of dignity so desirable in work of that character. By setting the minor lines in smaller type the important lines would stand out more prominently because of the greater contrast, and the reader could then grasp the important points of the page at a glance. With smaller type used for the less important lines, a greater amount of white space would be available, and, with the lines grouped according to their relationship, a more interesting and pleasing page would result.

J. P. PENNING, Sycamore, Illinois.—As high school annuals go, *The Oracle* should be considered very good, although it is not representative of the best in typography and presswork. We do not like the paneling of the lower group of the cover and consider that the two lines making up this group are set in somewhat larger type than is desirable. Some of the lines of the title-page are also set in larger type than should have been used, and, as a result of the lack of contrast thereby made apparent, the important lines, "The Oracle" and "Sycamore High School," do not have the desired prominence. Setting the lines in too large sizes of type also crowds the page from top to bottom, one result of which is to force the bottom line so near the border below that the marginal space presents too great a variation for pleasing results. Text characters should not be letter-spaced. The chief beauty of the letter itself is in its compact black character, and this should be maintained in the lines or masses composed of the letters. We appreciate the fact that for the most part you have used light-face types for the display advertisements appearing in the back part of the book and that you have generally used one series only for display. This results in a more harmonious appearance than is generally the case in advertising pages of this sort.

THE JEFFREY MANUFACTURING COMPANY, Columbus, Ohio.—You are to be congratulated on your success in selecting the printer of your catalogue, "Jeffrey Retarding Conveyors," for it is an especially handsome book. The most pleasing feature to our eyes is the printing of the half-tones with which the book is illustrated. Through the use of a soft olive double-tone ink an especially pleasing effect is secured in the half-tone illustrations, which are largely of out-

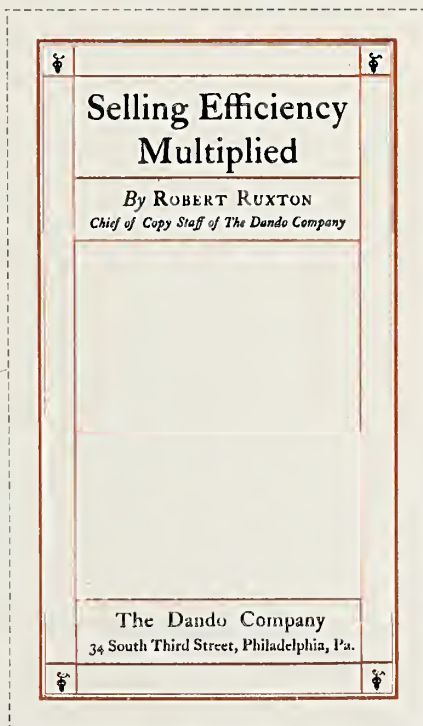
illustration separately so that the correct amount of ink could be carried for the best results on each particular item. The lettering on the title-page is not especially good, and we consider that it is too large, taking away somewhat from the dignity of the page, and the book as a whole. On a title-page where nothing appears to conflict for attention with the words thereof, type or lettering need be only large enough to be in proper proportion to the size of the page. Dignity and effectiveness are not possible when overlarge letters are employed.

THE NEWS PUBLISHING COMPANY, Middlebourne, Pennsylvania.—Specimens of your job-printing are of good quality and we find little room for improvement in any of them. The neat appearance and dignity of the simple arrange-

bourne in which New Caslon, roman and italic are used for the display and script for the body-matter of the form. Script does not harmonize with any other style of letter and should be used alone or not at all. The next time this order is received we hope you will substitute light-face Caslon for the script and after it is printed compare the new form with the old, for, if you do, you will readily see that a great improvement has been made. Another example of the same character is the letter-head for the clerk of the county court, which is set in two styles of block letter and Engraver's Old English, a text letter. It would be difficult to find two styles of type characters between which there is less in common than between these, and one of the first rules of good type use is to combine letters—if more than one style is necessary—that have common characteristics of design and shape.

LEO C. FIRNS, New York city.—Both the letter-head and business-card—the latter made up in the form of a folder, the first page being made up of the customary copy used on business-cards while on the third page some advertising matter is printed—are satisfactory, although slight changes would effect improvements in both. On the letter-head the type-matter at the top crowds the border too closely at the sides, which suggests that some of the relatively unimportant lines might have been set in smaller type and the two lower side groups moved toward the center. There could also be a little more space above the main display line, as it would improve balance and relieve the appearance of congestion somewhat. The monotony of the capital letters so largely used would be overcome if some of the lines were set in lower-case or in italic. The use of capital letters altogether in a composition of this character results in a design that is both uninteresting in appearance and difficult to read. The business-card is unusual, but we regret that the arrangement is such that the type-lines thereon, taken as a whole, suggest a regular pyramid, the widest portion of which is at the bottom and the narrowest at the top. The fact that you used the decorative hyphens which are sold with fonts of Forum capitals only partially corrects the fault, as, visually, the top line is still shorter than the line below your name. Less attention to actual measurements and more to visual effects should be given in such cases. The colors used, full tone and tint of blue, are very good indeed, and always produce a pleasing effect on white stock.

DAVID FRANCIS FINLEY, New York city.—You have the unusual ability to combine the



Booklet-cover by Louis A. Braverman, with The Dando Company, Philadelphia, Pennsylvania, in which are combined the characteristics of that gentleman's typography which give his work individuality.

interesting and pleasing in typography. By that we mean that while your work is dignified and your typography plain and simple there is also the element of distinction, which adds considerable to its value and interest. The small advertising folders and booklets of The Sterling Press are especially good in format and general design. As the copy was also good, these items should have proved effective advertising. The idea of blind-embossing the firm's monogram in pleasing

arranged in such a way as to make comprehension clear and reading effortless.

WILLIAM A. KITTREDGE, Philadelphia, Pennsylvania.—As director of artwork and designer of printing with the A. H. Sickler Company, you are doing some exceptionally fine work. The consistent use of old-style roman faces, simply but effectively arranged, and displayed in pleasing form, results in the best of typography. Customers of the house are in line for some

italics, is pleasing, although we do not like the large gap of white space which appears between the upper and lower groups. The upper group could easily have been lowered one pica, without creating too great a variation between top and side margins, by closer spacing of the words in the main display line. Since the upper group is so much larger than the lower group the movement of the former would permit a greater movement of the smaller group upwards, after

An ANNOUNCEMENT



Introducing

WILLIAM A. KITTREDGE



WE are pleased to announce the coming to our organization of WILLIAM A. KITTREDGE, who for the past two years has been associated with the Oswald Press of New York.

MR. KITTREDGE will apply his practical experience as a *Designer of Printing* in directing the art work and typography of this Company, thus increasing its usefulness to our customers.

A. H. Sickler Company

514-520 LUDLOW STREET
PHILADELPHIA

March, 1918

First and third pages of pleasing folder designed by William Kittredge, Philadelphia, Pennsylvania. Original was printed in black and orange on a high grade of white antique laid stock with deckled edges.

positions on the several folders is an especially good one. There are too many lines of capitals in the title-page arrangements for the third annual concert of the Puritan Chapel Orchestra, as they create an appearance of monotony and congestion, causing the page to be rather difficult to read and comprehend quickly. Then, too, some of the less important lines should have been set in smaller type, as then the more important lines would stand out more effectively through the contrast gained. The monotony of the capital letter arrangement could be obviated by judicious use of lower-case and italic for some of the lines. We note in the squared arrangement that one of the lines is repeated. If a small spot of appropriate decoration were placed between the top and bottom groups of the arrangement in which the lines are not squared we would prefer it of the two designs. The specimens of display advertising are exceptionally good, being effectively displayed and simply

beautiful, business-creating printing. Several of the specimens are reproduced, as they are of a character that should prove rich in suggestion to others of our readers.

JOHN J. FISHER, Revere, Massachusetts.—All your specimens indicate good taste, and, while some might prefer other type-faces than those used, their preference would be governed largely by personal taste. The handling of the last line on the cover-design of THE INLAND PRINTER is not objectionable as far as the items in that line are concerned, the volume, number and price of the magazine appearing therein. The objection, if any, would be to the fact that the bottom line is longer than any of the lines above, which arrangement produces a stair-stepped, pyramid shape such as is not pleasing in any design. The longest, as well as the largest, line of any design should be at or near the top in the interest of pleasing shape and good balance. The cover-design for Old North Church, set entirely in

which change the margins at the bottom would be more pleasing and the white space would be distributed to better advantage in the design as a whole. The date on the cover of the catalogue of the Belleville directory is approximately in the center of the space between the top and bottom groups, and, in that position, represents poor proportion, insecure balance and an uninteresting division of the white space. Such a position is monotonous. The circular, or stuffer, for Star Screw-Cutting Machine Lathes is not good as regards typography. Capitals should not be used for large amounts of reading-matter, for the reason that capitals are difficult to read. Otherwise the form is pleasing.

ARTHUR C. GRUVER, Pittsburgh, Pennsylvania.—We admire the work you are doing, mainly because of its sensible and readable typography. Simplicity of arrangement, judicious and effective display, and the use of pleasing and readable type-faces, leave little to be desired.

The advertisements for *Oral Hygiene*, set in Kennerley and Caslon, could well serve as models for trade-paper advertising. Practically every advertisement in this paper occupies the full page of small size, and the use of bold types, besides being unnecessary — there being no conflict for attention — would have made the appearance of the advertisements, and the paper as a whole, bizarre and cheap-looking without any compensating gain. The booklet, "The Psychology of Using the Best," the interesting cover-design of which is reproduced on this page, is especially pleasing.

HENRY H. BRADY, Oak Park, Illinois.—In general, the magazine edition of *The Oak Parker* would be considered very good indeed, though from an artistic standpoint it falls considerably short of the approximation of perfection possible in printing. The use, no doubt an enforced use, of so many styles of type in the advertisements makes several of them quite displeasing, and on a small size page such as that of the paper we can see no reason for using bold-face types. The use of larger sizes of type than necessary for the unimportant matter of some of the display advertisements creates an effect of congestion, which not only makes those advertisements displeasing to the eye but in reality makes reading more difficult than the action would be if greater care had been exercised in spacing and the selection of type as regards size. Had the advertisements been consistently placed in the lower right-hand corner of the pages instead of in various other positions, without regularity, the make-up would be better. The lack of order in this connection is quite displeasing. In turning from page to page it is desirable to have the reading-matter where the eye of the reader naturally falls first, and that position is the upper left-hand corner. We note with regret that display advertisements are placed in this

Printed matter worth putting in the Letter Basket stays out of the Waste Basket

Pernau Publishing Company San Francisco

A pertinent truth interestingly expressed on a special page of the house-organ of the Pernau Publishing Company.

ment of the illustration to the left in order to maintain balance. The italic initial "A" used on the circular for D. Kingsbury is improperly placed. Part of the swash should extend into the margin at the left on account of the large amount of white space at the top of the letter, for, as placed, the squared contour of the type-block is broken by the white space in the initial letter. The use of italic capital letters to begin words otherwise set in roman capitals results in a displeasing appearance and should not be practiced. In the olden times, before the printers had italic capitals, it was a general practice to start words set in italic lower-case with roman capitals, and on work in which an old-time flavor is desired that idea is sometimes followed today. Results from that practice, while more pleasing than the combination used by you, are not so pleasing as when italic capitals are used with italic lower-case, and roman capitals with roman lower-case. The reputation of the old-time printers was not gained because of the inconsistencies they had to practice, but in spite of them; and it is a mistake for printers of the present day, who do not have to face the limitations of equipment the early printers did, to think that the best work results when such inconsistencies are copied. The practices alluded to above are comparable to the use of the capital "V" for "U," which is mistakenly and inappropriately used by many printers today. Many times the character of the work makes such usage appropriate, but it is by no means generally correct. The use of the capital "V" in place of "U" in the word "monument," while questionable, might be excused because of the fact that in classic times, when inscriptions were first engraved in stone, the "V" was generally used when "U" was intended. To print the word "poultry" as "POVLTRY" is not only inappropriate, but ridiculous.

PROOFS



PLEASE read attached proof and O. K. or mark your corrections plainly. Work cannot proceed until proof and original copy are returned. All changes from original instructions or copy will be charged for as author's alterations.

A. H. SICKLER COMPANY
514-520 LUDLOW STREET
PHILADELPHIA

Dignified and neat, this slip attached to proofs sent out by the A. H. Sickler Company, Philadelphia, is sure to impress customers with the quality of the firm's work, while conveying in businesslike manner information concerning the handling of changes, etc.

position on most pages of your paper. Naturally the reader will pass over advertisements so placed to first get at the reading-matter, in which he is most interested. He is not likely to go back to the advertisements when he has completed reading the news of that particular page, but, in nine cases out of ten, will pass on to the next page. If the advertisements were placed in the lower right-hand corner, the reader would come to them after he had completed the reading-matter of the page, when he would be in the right frame of mind to read them without interruption, under which condition the advertisements would make a stronger appeal to him.

O. EUGENE BOOTH, Cherokee, Iowa.—All your specimens are high-grade examples of the typographer's art. In display and composition they are not only pleasing and effective, but are exceptionally readable as well, the employment of Caslon Old Style largely therein being responsible in no small way for the general excellence of the work. While the tendency of most compositors is to place their letter-head designs too high on the sheet, you have gone to the other extreme and placed the designs lower than necessary. From the standpoints of margins and balance the appearance of these particular letter-heads is pleasing, but the headings occupy too much space. We refer above to the headings for the Cherokee County Council of Defense, the Farmers State Bank and the Misses Cushing. The first is too widely scattered and improvement would result in the last if the illustration were placed close in the upper left-hand corner, the type-matter to remain in its present relation to the illustration perpendicularly, but should be moved to the right somewhat to offset the move-

The PSYCHOLOGY of USING THE BEST



Interesting treatment of booklet-cover by Arthur C. Gruver, with Republic Bank Note Company, Pittsburgh, Pennsylvania. Original was printed in black and yellow on buff-colored stock, the effect being quite unusual as well as pleasing.



The Santa Fe Magazine

*July
1918*

In the Grand Canyon of Arizona.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

"Paragraphs."

We doubt if the trade publications of any other industry are more patriotic generally or give more liberally of their space to the dissemination of advice — business and otherwise — than the public wants made public in war time, than do those issued through printing and allied trades. We have directed attention to this fact before. With the publicity matter most recently received from printers it is even more noticeable now than in the past.

Take for instance the June issue of *Paragraphs*, the little magazine about paper issued by the Whitaker Paper Company of Cincinnati, Ohio. Here is a house-organ that goes each month to some 25,000 business executives all over the United States. Half of the June issue is appropriately devoted to the interests of the various departments of the Government engaged in war activities.

Ever since the war started, *Paragraphs* has been lending its pages to the Government's interests, heeding the many requests of the various departments and bureaus. In previous issues there have been excellent reproductions, as frontispieces, of portraits of General Joffre, General Pershing, President Lincoln, Nathan Hale, a view of the Statue of Liberty at night, and in one issue the text of "The Battle Hymn of the Republic." The June issue has as a frontispiece a portrait of President Woodrow Wilson (Fig. 1), together with this apt quotation from one of his recent patriotic speeches:

"It is evident to every thinking man that our industries on the farms, in the shipyards, in the mines, in the factories, must be more prolific and more efficient than ever."

On one page is found an original article written in the interest of the National Americanization Committee. Two of the

other pages are devoted to a discussion of the problem of the United States Public Printer. Based on the recent action of the Federal Trade Commission another page is devoted to an article in the interest of the conservation of paper. Says this article:

"The paper industry has been tremendously affected by the acute condition in the fuel market. Roughly speaking it requires a ton of coal to manufacture a ton of paper. It is, therefore, obvious that all waste paper is waste coal. Conservation of paper, therefore, becomes a patriotic duty and a national service."

The Federal Trade Commission, this one article points out, is trying to find a method of conserving paper and asks for suggestions in economies that may be effected in the use of all printing and bond papers by modifications in standards of weight and size and by more vigorous standardization of general printing.

"In the meantime," says *Paragraphs*, "the common sense of consumers of printing as well as of printers is expressing itself in the renewed demand for the standardization of catalogue sizes. Advocates of efficiency, however, seem to be carrying the suggestion to its logical conclusion by

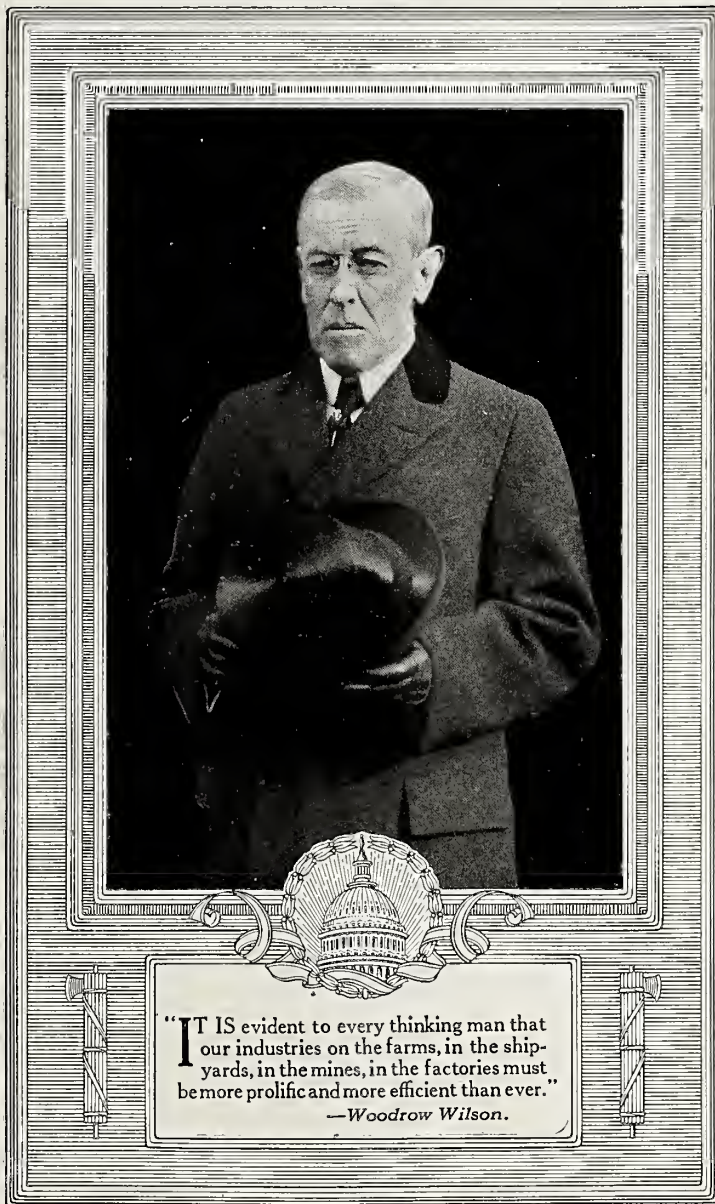
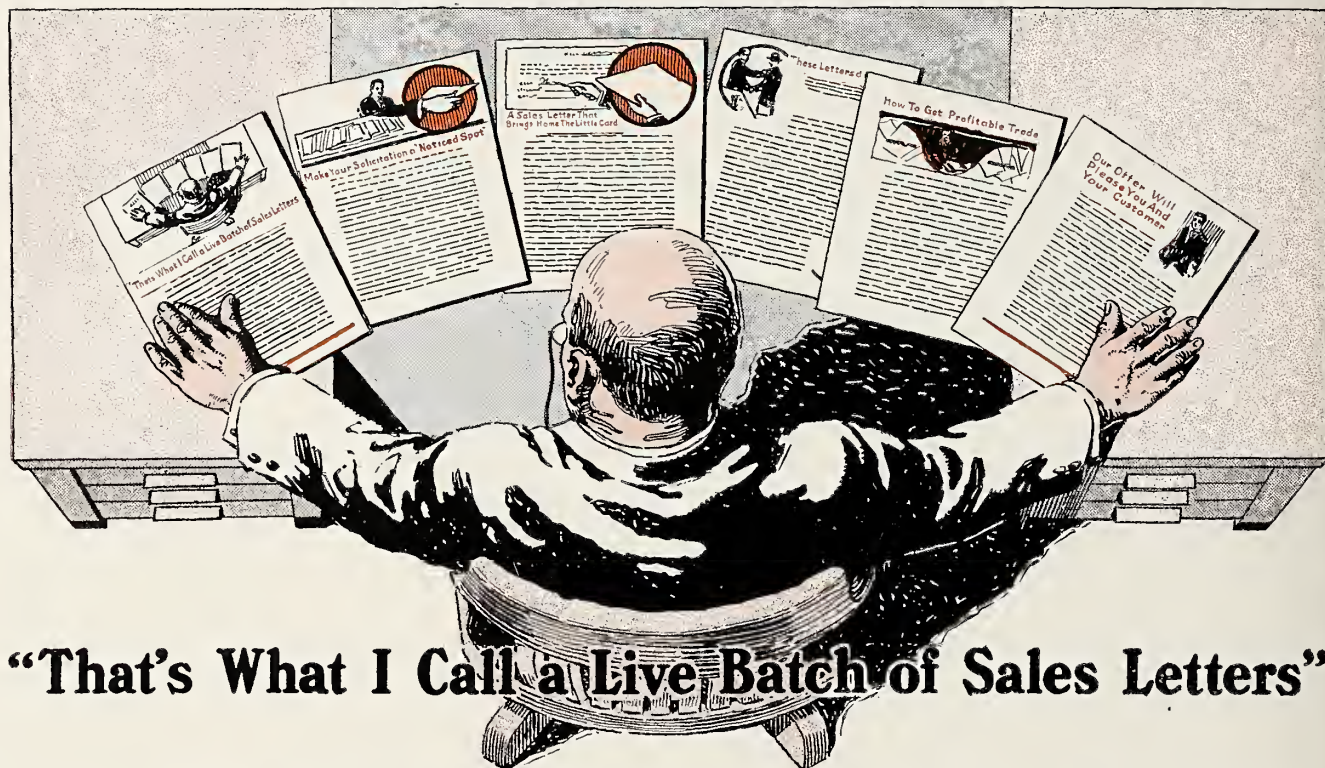


FIG. 1

advocating the use of one standard size only, on the grounds of conservation both of paper and of the time of those who have frequent occasion to refer to catalogues."

Under the title "Soldier Mail and Slacker Mail" more space is given to a plea, at the request of the Government, for putting the "win the war" spirit into commercial correspondence, and to an appeal from the Post-office Department. Every detail of every business, says *Paragraphs*, must be con-

that some printers are prone to think that their publicity organs or literature, with limited circulation, are not needed in carrying on such campaigns; that such service may be left to the newspapers and periodicals with a general circulation. But they are mistaken. The Government needs the aid of the trade and technical press, including all publicity and advertising literature. The results of their combined efforts will be tremendous. If the good, patriotic work is kept up as it has



"That's What I Call a Live Batch of Sales Letters"

*"Yes, sir — there's **vim** in letters like those — magnetism — personality — **man-stuff**. Every letter's a smile and a handshake — bristling with hearty optimism and tingling with clean-cut conviction. There's **salesmanship** in letters like those."*

FIG. 2

ducted with primary reference to the speedy and successful termination of the war. Every needless duplication or multiplication of human labor, whether in the handling of commercial freight or postal matter, is an impairment of the productive man-power of the nation. Then it adds:

"Let every American coöperate with the Government by weeding out of his mail all that may be open to suspicion of being non-essential, for the non-essential is the slacker. Not only that, but let us one and all make our letters active champions of the great cause. Let us make every letter a soldier.

"We can lighten the burdens of the post-office and relieve the congestion of the railroads by depositing our mail not only earlier in the day but in frequent instalments."

Then, finally, we find on the third cover-page an original representation of the appeal for the conservation of food and for war gardens. It is one of a series of food pages, for *Paragraphs* has constantly given prominent space to this movement since the United States entered the war.

Paragraphs and all of the similar publications issued by printers deserve commendation for the splendid war service they are performing for the nation. It is not at all improbable

been started by the printers, the printing-trade will have a clear conscience in knowing that it has done its full share in winning the war.

Meyer-Rotier Printing Company.

To get action nowadays your letter must be "special," that is, distinctive and different from the other fellow's. It must get "over the top" instant.

So says the Meyer-Rotier Printing Company of Milwaukee, Wisconsin, which is making an appeal for the use of special pictorial letters as a means of producing sales. We reproduce here the letter-head in colors (Fig. 2) used by the company in making the appeal — an effective pictorial appeal in itself. Below, the company has this to say about pictorial letters, or, as it terms it, "man-to-man salesmanship."

"Cold typewritten letters — stiff, formal and barren of human interest — are a worked-to-death form of appeal. Somehow or other they have lost their 'grip.'"

"Here's where our special pictorial letter proves a winner. It tells your story at a glance. Your entire proposition — the full sweep of your argument, the very heart of your appeal — is

focused in the illustrations. And your sales message takes hold immediately."

It's a sound argument the Meyer-Rotier Company is using. Advertising agencies and printers argue rightfully for the use of illustrations in advertising matter, catalogues, book-

and appeal made by the unique and attractive hand-lettering of the individual names of prospects. It's human nature — and most of us admit it — to enjoy seeing one's name or the name of one's firm in print. By hand-lettering in color, the Monroe company goes even farther in that appeal. What



FIG. 3.

lets, etc. The same ought to be, and undoubtedly is, true of advertising letter-heads.

The Meyer-Rotier Company's letter contains a return card, and a small folder with these pertinent suggestions about mailing letters and postage:

"Just as this letter is mailed to you in a plain, penny-saver envelope, with return card printed on flap in simple type-writer type, under two-cent postage — to give the impression of first-class local drop matter — and signed with the zinc-engraved signature of our secretary, just so should your letters be mailed to your prospects. . . .

"Because, since the three-cent rate went into effect — and left the old red stamp first class on home mailed letters — experience has shown that while two and three cent letters 'pull' a great deal better than one-centers, the two-cent solicitation brings just about as many replies as the three-cent appeal."

Monroe Printing Company.

"What do you think of the idea?" asks the Monroe Printing Company, of Huntsville, Alabama, writing on stationery bearing the letter-head reproduced here (Fig. 3). We think that the idea and the execution are excellent.

The Monroe company has just printed a few hundred letter-heads, like the one shown, with the name of each prospective patron hand-lettered thereon in red. The company then wrote on this specially prepared stationery an effectively worded letter to each, arguing for the use of letter-heads that are not only attractive but which will result in increased sales. These first letters are being followed up with others which contain more letter-head arguments.

The secret of the success which the Monroe company will reap undoubtedly lies in the personal touch

executive is not going to be impressed by seeing his firm's name so well and tastefully displayed on this sample letter-head — and impressed to such an extent that he will become interested in the subject of letter-heads and read what the printer has to say about them?

The work on the sample letter-head, including the hand-lettering, the type-matter and arrangement, it seems to me, is particularly well done. The field which a firm can afford to try to reach in this manner may be limited somewhat but this ought to be overbalanced by the effectiveness of the plan. "Letter-head specialists" is the way the company styles itself after its signature. Specialists in any line, be it printing or something else, may be expected to produce that which is above the ordinary. Judging from this sample the company is justified in using the name "specialist."

Barnes-Ross Company.

This department editor believes in house-organs as sales and publicity mediums. We seldom overlook an opportunity to boost the house-organ idea, believing that printers could use them to good advantage in their own business, and that they can perform valuable service for their patrons by printing house-organs for them.

The Barnes-Ross Company, Indianapolis, Indiana, is running a series of half-minute talks on house-organs, on nicely printed blotters of convenient size. Talk No. 8 says:

"The house-organ brings the house and the customer to a close and friendly understanding. It keeps the dealer interested in your goods after they are on his shelves and your salesman is out of sight. It can teach him without seeming to do so what he usually needs to know — that is, how to sell your goods. Until the dealer has disposed of the merchandise at a profit you have not really sold it."

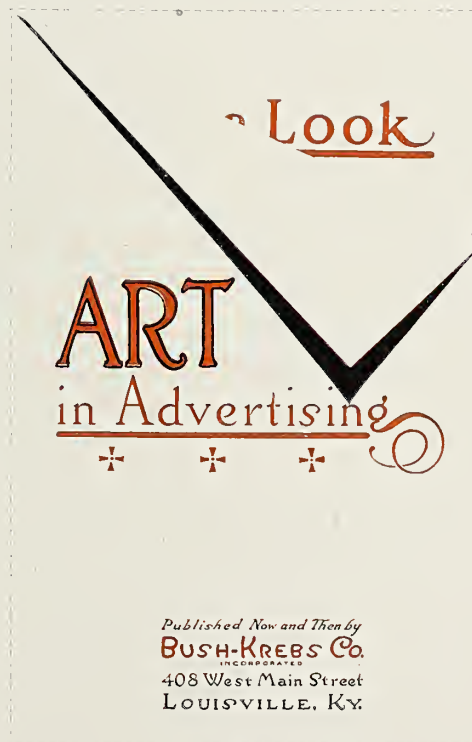


FIG. 4.

"Art in Advertising."

The last issue of *Art in Advertising*, published now and then by the Bush-Krebs Company, Louisville, Kentucky, comes to us with a unique and attractive front cover-page (Fig. 4). The turned-down corner with the black shading, leaving the enticing word "Look" standing out from within, is effective.

title on the striking front, and it is reproduced here (Fig. 5). Within we find this about offset, its uses and misuses:

"Offset, like all of the graphic arts, while in the primary stage of development was put to uses which were beyond its scope and to purposes for which it was not intended. Basically, offset is a refinement of lithography and was developed



FIG. 5.

The booklet puts forth some convincing arguments, with appropriate, well-printed pictures, for a more extended use of illustrations in advertising, especially illustrations in color.

"One day a business man," it says, "in conversation with an advertising expert, asked: 'How can I make sure that my advertisement will be read?'"

"Like lightning the answer came: 'Illustrate it.'"

"The press may have power, but the picture has pull."

That a striking picture is a wonderful story-teller is the belief of the Bush-Krebs Company. It asserts there are more ways than one to tell a story, but one thing is certain — a picture can say the most in the fewest words. A single glance suffices to register the point of the argument on the mind.

In discussing illustrations the subject of retouching, something that the average advertiser has a hazy idea of, is taken up. The effect of expert retouching is demonstrated by excellent half-tone illustrations.

"Retouching," the booklet says, "is a craft in itself, requiring an artistic conception as well as great skill — a very delicate process indeed. The object of retouching is to make the essential prominent and to eliminate all details that detract."

The Lakeside Press.

In a large folder containing some most excellent reproductions in color, The Lakeside Press, R. R. Donnelley & Sons, Chicago, gives an interesting and enlightening exposition of offset printing and its uses. "The Truth About Offset" is the

to attain artistic possibilities which were impractical by the usual methods.

"The peculiar advantage of offset is that the image is reproduced by photographic process, thus retaining the truthfulness of photography and avoiding the inaccuracy of handwork. Offset today is standardized and accepted as the most effective method of obtaining natural effects with the modern multicolor processes, especially in large editions.

"Owing to our complete equipment to produce all classes of printing, we are not partial to offset, nor will we recommend it unless most suitable for the purpose intended. The folder is an example of the supreme quality produced by us and as well conveys an idea of the latitude of offset for various purposes."

Exceptional quality characterizes each of the specimens of offset shown in the folder. The inside cover is given over to the reproduction of an art calendar as an example of how "they are classically distinctive in their retention of all of the beauty of the original subject" when they are reproduced by offset. Three full pages are devoted to the showing of some thirty catalogue covers which the company has produced by offset. Such catalogues, the company asserts, are exceptionally effective from a merchandizing standpoint and are unusually serviceable. There are three full-page specimens, one of them a reproduction of a painting of which the company says: "Offset lends itself to reproductions of classical art in a manner so perfect that the difference between original and duplicate can be discerned only by close inspection."

The Lakeside Press lists some of the lines that it believes can be reproduced by offset with a maximum sales appeal. The back cover carries a picture of the fine new home of the company which is now in process of construction. The entire plant of The Lakeside Press under development will be 375 feet long, with an average depth of 300 feet, or four and one-half times as large as the present plant.

The folder affords one of the best arguments for the use of offset that we have seen. It is a pretentious piece of publicity work and one that is in keeping with the high standards maintained in the quality of printing done by this concern.

The Republic Bank Note Company.

The Republic Bank Note Company, Pittsburgh, Pennsylvania, has issued a large pamphlet giving an effective pictorial description of the various departments of its plant. A sample page is shown here (Fig. 6). The book was issued in connection with an exhibition of steel-plate printing and examples of other work done by the company. The exhibition was given at the request of a trust company in Pittsburgh for the purpose of showing the many patriotic Liberty Bond subscribers the method of producing bonds and other work of like kind. Certainly the exhibition, and the booklet issued in connection, will prove to be a most worth-while bit of advertising if one is to judge from the character of the booklet itself. All of the pictures are printed on heavy enameled paper and are reproductions of extra quality. They include scenes in the composing-room, the machine-composition department, the job-



FIG. 6.

press room, the cylinder-press rooms, the lithographing department, the bindery, the steel-engraving department, the inspecting department, and several others. The back cover-page contains an excellent piece of printing, a reproduction of a portrait of Mrs. Siddons, after the picture by Sir Thomas Lawrence, as an example of three-color process printing. The book reveals that the company has taken much care in getting out a worthy souvenir for its exhibition.

FROM COPYHOLDER TO PROOFREADER.

NO. 11.—BY H. B. COOPER.



RIGHT here, after the story of the lions, copyholders may be expecting my series to draw to a close—with every one successful and happy, and proofroom errors on the run. But all the problems of good proofreading have not yet been solved, and every one who goes into the profession is certain to have a continuous tussle with one thing after another that, up to now, I have not had the opportunity even to enumerate in this series of articles.

At least, I have tried to show copyholders how to overcome their most formidable difficulties in the spirit of confidence and efficiency.

Copyholders who have studied my lessons thus far are no longer panicky or afraid to make a mark. They have come under the influence of something that is decidedly cheering and psychic. Even the least of them can say: "I'll work for one hundred per cent results in the things I know, and if there must be any falling down let it be in the things I don't know—which, thank goodness, are bound to decrease in number daily. My fellow worker who competes with me, but who is always carelessly overlooking things, may do only seventy-five per cent to ninety per cent good work in the things he knows, though perhaps he is more experienced than I am and speaks in far more authoritative tones. I am not afraid to brush up against him now. It is a matter of simple arithmetic who wins."

I should like my copyholders to be among the winning ones.

"You've got to keep hepping in hepp today;

There's lots of big things to do;

Somebody will do them anyway—

The answer is, why not you?

You can't stand still, in a doze, and dream—

You've got to keep hitting the pace—

Or else they'll hand you a little Blue Slip—

'There's somebody after your place!'

Here are a few more miscellaneous pointers that would have been helpful to me long before I was taught them by experience. "Thanks for the little pointers," you may some time say, remembering who it was that passed them on to you with best wishes for your success:

(a) How about quotation marks? Do you often lose sight of them when reading proof, especially if the proof happens to be an interesting story and you quicken your pace to see how it is coming out? Of course you are familiar with the rule: "Do not pass a beginning quote without knowing where it ends, nor an end quote without knowing where it begins." But supposing your "quote consciousness" is not worth two pins for real dependability in a crisis—what's to be done about it? Try this: Looking back over the galleys or pages that you have read, pair off the quotes two and two together, doubles with doubles and singles with singles from beginning to end. It will not take long, and it will check up all your work in this particular so as to make it error-proof.

(b) Equal margins around cuts and so forth are no less important than equal paragraph indentions. Train yourself to notice type alignments, the centering of legends and display lines, and whatever else may affect the general typographical appearance of the page. Particularly watch the alignment of initial letters, and the space around them—both of which usually go wrong if they are not looked after. See that lines are straight.

(c) Paragraph and other indentions should all be checked up at one time, when your eyes glance critically over the work before you. Later, in connection with your reading, you may forget to notice whether indentions are quite uniform or not; but comparing one with another as a matter of routine, it is well-nigh impossible to make a mistake.

(d) You cannot be too careful about checking up folios, guide lines and connections. As for folios, it is curious how the true printer learns to associate even numbers with the left side of the page and odd numbers with the right. He does not deliberately try to remember — he *knows*. It is a sort of duplication of his right and left hand consciousness. Let me ask: Have you this true printer's sign?

(e) Much time is saved by reading tabular matter down, rather than across columns. But do not forget to watch alignments across. After revise, a second reading may be advisable, in some way that will check up the first. There is a hint here for any work done twice — a revise, for instance. In difficult revising gather up all the marks around the margin the second time, if you worked outward from the spotted letters the first time. For thus is assurance made doubly sure.

(f) Mistakes in prices are likely to be disastrous, and are often charged up against the printing-house. Or, they may spoil the job. Look out! Where a price is changed in one place, be sure that it does not go unchanged in another without a query. Help the customer to make uniform changes throughout the job, else he may overlook an old price somewhere. N. B. This same suggestion holds good regarding any other changes.

(g) Figure it out!

Yes, all the figuring you have time for in connection with your work — be sure you do it! Keep tab on the customer, to see that he is doing his arithmetic right, and incidentally on yourself to ascertain that you have not misread his figures. It is the greatest safeguard. A proofreader is undependable who will not take the trouble to prove up his figures.

(h) Do not pass, without a query, obvious misstatements like the following:

"In planting large plantations, two men are left at the beds to load. *Two** wagons and *three*† teams are used. Thus there is constantly one wagon in the field, one on the way, and one at the plant bed."

*Query: *Three*/? †Query: *two*/?

"The principal peaks of the Andes are from twelve feet to twenty thousand feet high."

No need to query this latter case, for if you will take time to look up the copy you will find that it reads "twelve to twenty thousand feet." Probably some well-meaning copy preparer or linotype operator amended it as above. All along the line there are persons whose "intelligence is not working," and you don't want to be one of them!

(i) Avoid one name for another:

"Howdy, Mistah Jones! Habn't seen yo' fo' a long time. What you-all bin doin'?"

"*Brown** drew himself up proudly as he made his reply."

*Query: *Jones*/?

(j) Verify names of prominent persons, if possible.

Have a "Who's Who?" handy, a World Almanac for the current year, or at least private note-books in which are alphabetically listed names of prominent persons. The Encyclopædia Britannica, the Century Book of Names, and Webster's International are among the standard library books most convenient for reference; sometimes a city directory or telephone book will help to verify local firm names, and so forth. Leave nothing unverified that can be checked up as you go along. Remember, it is better to be safe than sorry.

As for names of persons not prominent: When my copyholder had read to me "Elisabeth So-and-So" without bothering to call my attention to the unusual "s" form of the proper name, and the job had been spoiled; when, similarly, she had read "Edouard" in a signature, not caring to enlighten me though as "Edward" the name might bring me to grief; when after many such experiences I realized that I must put an extra guard upon all proper names, then and not till then did

I learn my lesson: (1) To have proper names spelled distinctly, not pronounced; (2) To glance at them myself, if possible, so that my eyes might help my ears; (3) To query "Is this O. K.? Copy not plain," if necessary to put responsibility upon customer.

(k) Verify all geographical names.

Besides an atlas, keep upon your desk the United States Postal Guide for the current year, which lists all post-offices in the United States (1) alphabetically, (2) under state headings, and (3) under state and county headings. It will often save you from misreading illegible copy or from being misled by some one's careless reading of good copy — say, "Yuma, Col.," when perhaps it looks like or sounds like "Yuma, Cal."

"If the compositor sets a proper name wrong, and the copyholder reads it wrong, as the compositor set it, and consequently it goes through wrong, whose fault would it be?" — thus I was drilled by my foreman.

By this time, with experience for my teacher, I had well learned my lesson. "It would be the proofreader's fault," I answered humbly.

"Right you are!"

Here was something still harder for me to assent to:

"If the copy itself is in error — for instance, 'Toronto, Que.,' instead of 'Toronto, Ont.,' and you do not query it, whose would be the fault of the misprint?" — the foreman continued his drill.

"It would be the proofreader's fault" — I spoke from sad experience.

"Right you are again!" he answered emphatically.

So that is how I learned to keep an up-to-date postal guide and an atlas upon my desk. They were necessary to my peace of mind.

(l) Verify quotations, if possible.

Bartlett's "Familiar Quotations" is the standard for the proofroom. By its aid, when you find credited to the Bible the well-known comparison of a thankless child to a serpent's tooth you can suggest the proper credit: *Shakspeare*/? (King Lear, Act 1, Scene 4.) Here is the way to query a stanza, misquoted:

"He either fears his fate too much,
Or his deserts are small,
*Who will** not put it to the touch
To gain or lose it all."

*Query: *That dars*/? See Bartlett, page 257.

(m) Avoid unintended suggestion of Deity, where capital letters are wrongly used:

"She is Kate Douglas Wiggin, Creator* of delightful 'Rebecca of Sunnybrook Farm.'"

"No, my Lord*"

*Make lower case.

(n) Be a good doctor, and don't let anything suffer for lack of a little expert assistance that you can give. Here an advertiser's own product has been hurt by a terrible, though unintended, *knock*:

"Quality considered the cheapest." (A comma after "considered" is worth more than the price of the whole advertisement.)

Whatever may be wrong — whether it affects the sense or the literary or typographical correctness of the work you are doing — it comes within the good doctor's domain. You should be able to set it right.

EDITOR'S NOTE.—There will be one more article in this series, making twelve in all, which constitutes a year's instruction for copyholders who would advance to the position of proofreader. Mrs. H. B. Cooper, the author of the series, generously invites copyholders or others who have been helped by her articles to get in touch with her direct, her address being 5626 Stewart street, Philadelphia, Pennsylvania. Mrs. Cooper promises a personal reply to all letters received.



THE day has come
when America is
privileged to spend
her blood and her
might for the prin-
ciples that gave
her birth and hap-
piness, and the
peace which she has
treasured. — God
helping her she can
do no other.

[Woodrow Wilson, April 2, 1917]

Patriotic Calendar Designs

The monthly calendars sent out by F. H. Aldrich, designer and engrosser, 310 Produce Exchange building, Toledo, Ohio, are invariably pleasing and effectual. These reproductions constitute only the upper two-thirds of the original designs, however, as below, in each instance, the calendar for the month and Mr. Aldrich's name, business and address also appeared.



Patriotic House-Organ Cover.

Safety Hints, the house-organ of the Whitaker-Glessner Company, makers of open-hearth steel, Wheeling, West Virginia, is designed and written by the advertising department of the company, and is printed in the company's private printing-plant, which is operated in connection with the advertising department. J. L. Grimes, advertising manager, is deserving of much praise for the general excellence of the little publication. The cover, reproduced above, was designed by Charles F. Groniger, Cleveland, Ohio.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Silicon Iron Waste-Pipes.

Ironfounders have long been using silicon for improving the quality of cast iron, the proportion of silicon reaching as high as twelve per cent. It has only recently been discovered that if the proportion of silicon is increased from twelve to nineteen per cent an alloy of iron is produced that resists well the corrosive action of nitric, muriatic and sulphuric acids. This is good news for engravers using the top floors of modern buildings, for the corrosion of the waste-pipes has frequently prevented owners of choice buildings from allowing engravers to occupy space in their buildings. There are many uses to which silicon iron can be put in a photoengraving plant.

American Lenses After the War.

To the inquirers for lenses and prisms just now it might be said that if they will only be patient we will have plenty of American-made lenses after peace is declared. When the war broke out there was but one hundred pounds of optical glass in this country. It came from Jena, where only it was supposed such glass could be made. Your Uncle Sam found it necessary to make optical glass here. He discovered by analysis that this glass contained thirty-two different ingredients, all of which could be had in plenty in these United States, so he started in, with perfect success, to make field-glasses and prisms for periscopes equal in quality to those made anywhere. He has developed a new industry for all kinds of optical instruments, which will turn out engravers' lenses in plenty when the demand for lenses for military purposes is over.

Why Photogravure Succeeded in Germany.

Harold B. Hart, with six years' experience as an etcher in New York and twenty-two years at photogravure in Germany, is now an exchanged prisoner of war in England and tells some of the reasons why such high-class photogravures were made in Germany. He says: "They begin by erecting a building specially adapted for the purpose. They plan carefully every room, each being adapted to the specific operation to be carried on in it. The floors are asphalted, cemented or covered with linoleum. At the same time they allow sufficient space for future development. The vagaries of climate are overcome by refrigerating-machines and filtered air. Under these standardized conditions of artificial climate it is seldom that a plate has to be made over. The working hours were from eight to four and workmen were not paid by the piece but a fixed salary, as quality and not quantity was required." The conditions for producing photogravure in England, Mr. Hart finds, are: "Any old house converted into a workshop is supposed to suit artistic production. The British method is too happy-go-lucky and niggardly; they want to produce the work without any expense, and it is impossible to get first-class results without an up-to-date plant." Mr. Hart's criticism of British methods of attempting photogravure applies even

better to this country, as any one who has tried to introduce photogravure will testify. One lithographic house and one newspaper began at rotary photogravure in a liberal manner and it is needless to mention them, their product advertises the fact.

Engravers' Chemicals, Their Proper and Common Names.

H. J. Robinson, Atlanta, asks among other queries: "What is ethyl alcohol?" As the difference between ethyl and methyl alcohol puzzles many, a few of the scientific and common names of some of the chemicals we use are recorded here:

Aluminum potassium sulphate.	Alum.
Ammonium chlorid.	Sal ammoniac.
Ammonium dichromate.	Bichromate of ammonia.
Calcium chlorid.	Chalk.
Calcium hypochlorite.	Chlorid of lime.
Chromium potassium sulphate.	Chrome alum.
Copper sulphate.	Blue vitriol.
Cupric sulphate.	Sulphate of copper.
Ethyl alcohol.	Grain alcohol.
Ethyl ether.	Sulphuric ether.
Ferric chlorid.	Iron perchlorid, chlorid of iron.
Ferrous sulphate.	Protosulphate of iron, green vitriol.
Formaldehyde.	Formalin.
Hydrochloric acid.	Muriatic acid.
Lead acetate.	Sugar of lead.
Mercuric chlorid.	Corrosive sublimate.
Methyl alcohol.	Wood alcohol.
Potassium bromid.	Bromid of potash.
Potassium dichromate.	Bichromate of potash.
Potassium ferricyanid.	Red prussiate of potash.
Potassium ferrocyanid.	Yellow prussiate of potash.
Potassium hydroxid.	Caustic potash.
Silver nitrate.	Lunar caustic.
Sodium carbonate.	Sal soda.
Sodium thiosulphate.	Hyposulphate of soda, "hypo."
Sulphuric acid.	Oil of vitriol.

"Ruffstok" Half-Tones.

THE INLAND PRINTER has from time to time shown by inserts the progress that engravers and printers are making in adapting half-tones to printing on uncoated paper. These inserts have attracted even more attention abroad than in our own country, for they prove the remarkable skill of the American engraver and printer combined with the superior American printing machinery. The use of "Ruffstok" half-tones in a regular form of the June issue of THE INLAND PRINTER, and the printing of those half-tones on rough-surfaced paper has made a sensation, and engravers and printers marvel how it was done. It will be noticed that the vignettied half-tone on page 311 and the framed half-tone on page 315 are the best results, due chiefly to their being made with a 133-line screen while the half-tones made with a 150 screen, shown on the upper half of page 312, are not so successful. This seems to prove what has been stated many times in this department, that half-tones finer than 133 lines to the inch are not adapted

to printing on antique paper. The secret in the making of these half-tones and the printing of them lies in the wonderful skill and team-work of the engravers employed by Gatchel & Manning, of Philadelphia, who made the plates, and the marvelous handling of these plates in the pressroom of THE INLAND PRINTER.

Rotary Photogravure — To Dry Carbon Tissue.

"Experimenter," Brooklyn, New York, writes: "Am an old reader of your columns in THE INLAND PRINTER. Of late I have been experimenting with carbon-printing in the hope of taking up rotary photogravure later. I have trouble when I sensitize the tissue and hang it up to dry. If I dry it with a fan, kinks develop in it which interfere with perfect contact in the printing-frame. If I don't use a fan it dries too slowly, particularly if the day is humid. What would you recommend?"

Answer.—Humidity makes trouble for the carbon worker unless he uses a drying-closet containing trays of chlorid of calcium over which the current of air is drawn which dries the tissue. The humidity is high in all workrooms during the summer, due to gas-stoves, electric lights and the water used. It is customary to add from one to two grains of carbonate of ammonia to every twenty-five grains of bichromate used in sensitizing, together with one per cent of grain alcohol, and this hastens the drying of the film. Before drying, the sensitized carbon tissue should be squeegeed onto a smooth surface like a ferrotype plate, a glass plate, or copper plate and then dried. This gives it a perfectly smooth face with no danger of lack of contact when printing.

Enamel Coating Is a Strong Light-Filter.

B. J. K., Detroit, has considerable trouble with the enamel lifting during development, which he overcomes through printing by electric light for fifteen minutes. He sends the formula for the enamel and wants advice as to the trouble.

Answer.—The difficulty here is that of so many engravers—they use the enamel too thick. It is not always a question of the proportion of glue in the enamel formula but how warm the plate and enamel are when the coating is applied and how vigorous the whirling. A warm plate and great speed in whirling produces a thin enamel film, which is the best, though only the most experienced engravers know this. Then, a thick enamel film absorbs so much light. To prove this, coat a glass plate partly with the enamel in use. When this glass plate is dry put it in the printing-frame with a half-tone negative and sensitized copper plate over it. Expose to light as usual and on development it will be found that the area of the enamel under the enamel-coated glass will wash away, teaching one how much bichromatized glue absorbs the blue-violet rays—the rays that harden the glue. The thinner the enamel the less of a light-filter it is and the more easily will the light harden the glue right through to the copper as it should.

How a New Developer Was Developed.

The wide-awake *Photo-Engravers' Bulletin* prints on page 29 of the June issue "A Substitute for Commercial Acetic Acid, etc." The formula furnished by the chairman of the Research Committee is as follows: Sparkling gelatin, 1 ounce. Put this in a stone jar and let it soak up as much cold water as it will absorb, then add slowly to the gelatin, while stirring with a glass rod, 3 ounces of sulphuric acid. When the solution is cooled, add about 6½ ounces of aqua ammonia, or enough to neutralize it. Then pour this solution into a bottle and add 80 ounces of water and 6 ounces of glacial acetic acid, ninety-eight per cent. The above makes a stock solution. For use, take 1½ ounces of stock solution to each 20 ounces of iron developer. This takes the place of the acetic acid which is ordinarily used in developer, the use of which is now greatly restricted by government order.

This formula originated with the present writer and has been published at least twice in this department during the past twenty years. It will be found on page 31 of "Horgan's Half-Tone and Photomechanical Printing Processes," published by THE INLAND PRINTER. The Research Committee is to be congratulated on discovering the source of much valuable information. If every employing engraver had a copy of this book he could get information at once.

Brief Replies to a Few Queries.

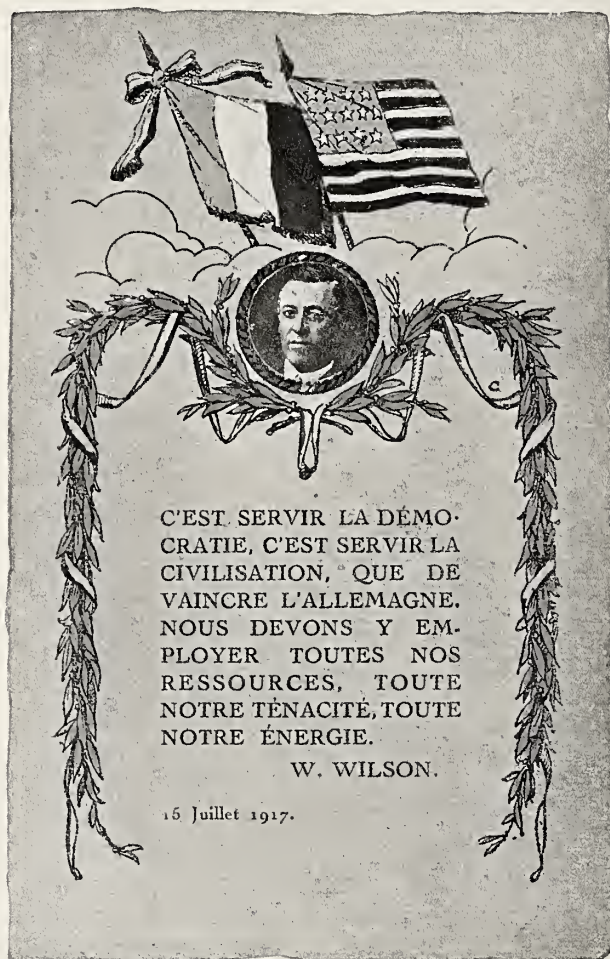
F. X. Foley, New York: The design must be printed on glass with asphalt as the acid resist. Then spread over the glass, while in a gutta-percha tray, powdered calcium fluoride (fluorspar). Pour sulphuric acid over this, when you will find the unprotected glass will be quickly etched.

J. B., St. Louis: The store lacquer comes away when rubbed with turpentine, because it is made with resin instead of shellac. Take sixteen ounces of alcohol, three ounces of button shellac and one ounce of sandarac and you will have a true lacquer that will not dissolve in turpentine.

"Printer," Buffalo: The white powder on your stored zinc cuts indicates corrosion. Soot, or lime-dust, combined with dampness will corrode zinc, and this might have been prevented if they had been wrapped in paper before storing.

"Engraver," Chicago: A. M. Martin, Bloomington, Illinois, published a book entitled "A New Treatise on the Modern Methods of Carbon Printing" which should teach you what you want to know.

W. Westall, Vancouver, British Columbia, will learn how music is engraved on pewter plates from THE INLAND PRINTER of last month.



Patriotic Post-Card Issued by Coquemer, of Paris, France.



PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Object Against Objection.

G. L., Quebec, Canada, submits this: "Enclosed is proof of a circular in which the line 'Distance is no objection' is changed to 'Distance is no object.' Apparently what is meant is that this firm has no objection to taking orders from people at a distance, while as corrected one would think that orders from distant customers are not their object. Will you kindly give me your opinion on this matter?"

Answer.—The criticism here is not baseless in logic, though no person is likely ever to think of any meaning except what is actually intended. All that seems of interest in the way of an opinion by anybody is the matter of the printer's duty to print as ordered. When the customer orders "Distance no object" that is what should be printed. The fact that the expression is not the clearest possible saying of what is intended makes occasion for the printer, if he perceives the need, to suggest a change, but not to make one without permission. Especially on such small work, the one thing necessary is to do what the customer wants just as he orders it. Many uses of words that are frequently considered wrong by some people are often held to be right by other people, and the one who pays for work done is entitled to his choice, whether it is right or wrong. In the case in question, the ultimate intention seems to me to the effect that distance is not an obstacle, that the advertiser does not object to sending to customers because of distance. Whether this is the exact meaning or not is entirely within his determination.

Wrong Plurals in a Style-Book.

O. J. M., Los Angeles, California, thus criticizes a manual of style prepared by a university press: "Under the head 'Punctuation' is this rule: 'The plural of numerals, and of rare or artificial noun-coinages, is formed by the aid of an apostrophe and s; of proper nouns of more than one syllable ending in a sibilant, by adding an apostrophe alone (monosyllabic proper names ending in a sibilant add *es*; others, *s*). Thus, "in two's and three's," "all the Tommy Atkins' of England," "the Pericles' and Socrates' of literature.'" Have you ever seen anything so reasonless and meaningless?"

Answer.—Many style-cards have made rules that are wrong according to any logic ever known to me, but I do not know that I have ever seen worse than these. The only properly formed plurals for the words instanced, in my opinion, are those of regular formation, "twos and threes, Atkinses, Pericleses, and Socrateses." Our correspondent asserted the correct and sensible rule in his letter, that he would continue to confine the apostrophe for a plural to writing "Mind your p's and q's, cross your t's and dot your i's, and make your r's and 7's carefully." Some writers have even asserted that the apostrophe is not legitimately usable in forming any plurals, but I can not assent to that, and think this style is not only usable, but very useful, as far as indicated by the quotation—for letters and figures. An error that seems inexplicable to me is

that in the classification of the rule criticized. I can not imagine how the authorities of a university could consider the question of the formation of plurals in any way connected with punctuation.

Copy Editing.

W. A. B., Brooklyn, New York, writes: "Kindly inform me where, in the vicinity of New York, a proofreader can take a course in rhetoric and advanced English grammar to qualify him for a copy editor's position. Also the books you would recommend for reaching that goal. I am a graduate of a high school, but I feel that my qualifications for a copy editor's post are not what is expected in most offices."

Answer.—There are so many schools in New York, and almost everywhere else, where rhetoric and grammar may be learned, and so many good books on rhetoric and grammar, that it is simply impossible for me to select for any one else. But the most cogent point against my making such a recommendation is the fact that, whatever the choice, the result is practically sure to be a disappointment. Schools and books do not make editors or proofreaders. I never have known a proofreader who had become technically accomplished through school instruction, and I never expect to know one. I never have known of any such position as copy editor except those which may be most successfully held by people who are not accomplished proofreaders. The two kinds of work are vastly different, unless, as I suspect, what our correspondent conceives as copy editing is really only the preparation of manuscript by way of correcting the diction, the grammar, spelling, punctuation, etc. This kind of work is (or should be) included in the demanded qualification of a proofreader; what is properly classed as editing includes many of these elementary matters incidentally, but they are minor incidents as compared with the executive phases—such as the decision of what to use and what to reject, and the controlling and directing of the business of production. So much of this answer is rather rambling in its nature, mainly as an unavoidable result of the rambling nature of my knowledge, or rather ignorance, of the subject.

Undoubtedly much of our literature would be decidedly better in elementary form if passed under correction in manuscript by good proofreaders. Some of our publishers are having their manuscripts so prepared, and as a distinctive name for such work "copy editing" is appropriate. For real ability to do such work in the best possible manner the necessary qualification is exactly that of the most accomplished proofreader. A practical difference arises from economy. One correcting manuscript has no restrictions because of printer's costs, while he who corrects printer's proofs is vastly—and often disastrously—restrained to mere imitation so as to keep down those costs. One result of this is a vast preponderance among printers' proofreaders of those who have no ability or desire for anything more than slavish imitation. Naturally, publishers wish to keep first costs down also, and this is done by giving the editing work to poorly qualified proofreaders who

are very remiss in initiative and untrained for literary decision of any kind. Of course this does not mean that all are so; on the contrary, some of our literature shows plainly that some proofreaders are wonderfully quick and accurate. These quick and accurate workers are the exceptional ones, just as the best authors are comparatively few and far between. The only way to learn technically is by practical experience.

With reference to education, nothing more definite seems possible to say than that too much real knowledge is impossible. Almost any good book of rhetoric — Adams Sherman Hill's book seems to me as good as any — is well worth study, but the most successful student of any will be he who is able to recognize occasional flaws in the best book, rather than he who accepts everything he finds in any work simply because his favorite authority says it. Such students should read all sorts of the best literature, so understandingly that they continuously increase in knowledge. One of the best kinds of knowledge for such work is the knowing that, no matter how much one may know, or how thoroughly he knows, other people know something also. The best advice I can offer our correspondent is that he apply for such work as he wants, and learn by experience together with study.

SIGNIFICANCE OF A MINUTE TO EMPLOYERS.

BY HENRY LEWIS BULLEN.

In New York city the scale wage of compositors is now more than a cent a minute (actually \$0.0104). Not so very long ago, when the writer was a union comp. in New York, the scale wage was a little more than 4 mills a minute (actually \$0.0042). In other words, compositors' wages have increased nearly one hundred and fifty per cent. And the overhead attaching to each compositor has increased much more.

When wages were 4 mills a minute, a good many of the minutes might be wasted without materially affecting the cost

Weekly Wages	Cost per Minute per Man	Weekly Gain per Man when SIX Minutes per Hour are Saved	Annual Gain *per Man when SIX Minutes per Hour are Saved	Weekly Gain per Man when NINE Minutes per Hour are Saved	Annual Gain *per Man when NINE Minutes per Hour are Saved	Annual Gain *per Man when TWELVE Minutes per Hour are Saved
\$18.00	\$0.00625	\$1.80	\$90.00	\$2.70	\$135.00	\$180.00
19.00	.00659	1.90	95.00	2.846	142.30	189.79
20.00	.00694	2.00	100.00	2.998	149.90	199.87
21.00	.00729	2.10	105.00	3.149	157.45	209.95
22.00	.00763	2.20	110.00	3.296	164.80	219.74
23.00	.00798	2.30	115.00	3.447	172.35	229.82
24.00	.00833	2.40	120.00	3.598	179.90	239.90
25.00	.00868	2.50	125.00	3.749	187.45	249.98
26.00	.009	2.60	130.00	3.88	194.25	259.20
27.00	.00937	2.70	135.00	4.05	202.50	270.00
28.00	.00972	2.80	140.00	4.20	210.00	280.00
29.00	.01	2.90	145.00	4.35	217.50	290.00
30.00	.0104	3.00	150.00	4.50	225.00	300.00
31.00	.0107	3.08	154.00	4.62	231.00	308.00
32.00	.0111	3.20	160.00	4.80	240.00	320.00

* Year of fifty weeks.

Showing the Value of Minutes.

of production and of prices. But now each minute is precious. The minute, moreover, is the unit of efficiency. We can not spell efficiency in terms of hours. We must achieve minimum costs of production in terms of minutes. It is simply another way of saying "take care of the pennies and the dollars will take care of themselves"—a way to efficiency so simple that many master printers who live in the illusion that they are good managers step right over it. Plants need to be equipped to save minutes, and no part of a printing-plant needs this attention so much as the average composing-room. In composing-rooms time is wasted to beat the profits.

The need and practicability of saving minutes has been the basis of the efficiency work the writer has been engaged in during the five years last past; and to bring home to everybody concerned the surprising value of minutes, the writer prepared

the accompanying table, a study of which may hasten the effort toward reduction of the cost of production in printing-plants, the consummation of which has become a profession which wise printers are learning to lean upon and esteem.

ROOSEVELT LAUDS TYPOGRAPHICAL UNION.

The published reports of the International Typographical Union issued from Indianapolis make a very remarkable showing and put that organization high on the honor roll of American fortitude. Forty-one hundred members of the union and 700 apprentices are in the military and naval forces of the United States and Canada, while 45 members have already paid with their lives for their devotion to their country. The union has paid \$22,000 mortuary benefits to the widows, orphans and mothers of these men. The union, through its Executive Council, has invested \$90,000 in the Liberty loans, and subordinate local unions and individual members have invested \$3,000,000 in Liberty loans.

These are wartime activities. During the same period the Typographical Union has continued all its ordinary benefits. It has paid over \$350,000 to old age pensioners and over \$300,000 in mortuary benefits and \$170,000 for the benefit of the Printers' Home at Colorado Springs. Every dollar has been paid by members of the organization in the form of regular dues and assessments. The union neither solicits nor accepts contributions to its benefit funds. During the same period the union has expended only \$1,200 for strike expenses. The union acts in thoroughgoing patriotic fashion on the conviction that there should be no strikes or lockouts during the war. Its officers regard the members as volunteers in the army for the preservation of industrial peace — at least for the duration of the war, and I hope for long after the war.

Such conduct offers striking contrast to the actions of certain corporations which during this war have refused to permit their employees to organize. Labor has a right to organize. It is tyranny to forbid the exercise of this right, just as it is tyranny to misuse the power acquired by organizations. The people of the United States do not believe in tyranny and do believe in coöperation.

The International Typographical Union has offered an admirable example of Americanism and patriotism. Its attitude is typical of the attitude of organized labor generally. Hats off to the International Typographical Union, and hats off to the working men and working women of the United States.—*Theodore Roosevelt in the Kansas City Star.*

BEN FRANKLIN ON SPELLING.

The great philosopher-printer was perhaps the greatest and most persistent letter-writer the world has ever known. Among those who replied to his letters with more or less regularity was his sister Jane — Jane Mecom, mother of Ben Mecom, whom Franklin set up in business as a printer at Antigua, West Indies — and even Jane said she would write oftener but she dreaded his opinion of her bad spelling.

This particular printer replied: "You need not be concern'd, in writing to me, about your bad Spelling; for, in my Opinion, as our Alphabet now Stands, the bad Spelling, or what is call'd so, is generally the best, as conforming to the sound of the Letters and of the Words. To give you an Instance: A Gentleman receiving a Letter, in which were these Words — Not finding Brown at hom I delivard your meseg to his yf. The Gentleman called his Lady to help him read it. They pick'd out the meaning of all but the yf, which they could not understand. They call'd Betty the Chambermaid, who said: 'Why, yf spells Wife; what else could it spell?' And indeed, it is a much better method of spelling Wife, than by doubleyou, i, f, e, which in reality spells doubleyifey." — *Ben Franklin Monthly.*



MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results.

Metal Particles From Back of Mold-Disk.

An Iowa operator sends a small quantity of metal trimmings from back of mold-disk and asks an opinion as to the cause of a large accumulation of metal on the inside of rim of the mold-disk.

Answer.—We are unable to offer a solution for your trouble from an examination of the metal chips. We suggest that you make an ink test to determine the state of contact between pot mouthpiece and back of mold. Proceed as follows: (1) Clean metal particles from mouthpiece and back of mold. (2) Coat the back of mold uniformly with red printing-ink. (3) Close the vise and allow the cams to make several revolutions. Then examine pot mouthpiece for contact marks made by inked mold. This test will reveal the true state of lock-up. If there are high and low places you may true up the mouthpiece with a fine file, repeating the test after each dressing down. When the mouthpiece receives an even coating of ink from the mold you will know you have a proper lock-up.

Lower-Case Characters Transpose.

An Illinois operator asks why the letters "t" and "a" transpose so frequently, as shown by proof he enclosed with his letter. We find that other letters also are slow in responding, so we judge that the keyboard needs attention. Usually, when these matrices come slowly in responding to depressing a key, the cause can be traced to the keyboard. To determine the locality definitely, remove the cover from the keyboard cams and touch the "t" key. If you note that the cam fails to drop, or drops and turns slowly, it should be removed. The free end should be cleaned on sides and the pivot of the cam should be oiled with clock-oil. If the milled edge of the cam shows blunt edges, sharpen them with a fine three-cornered file. Repeat this operation on "a" cam. You also should remove both cam-rolls, wash them in cold water and roughen them with coarse flint-paper. This will insure prompt rotation when cams strike rolls.

Key-Lever Causes Operator Trouble.

A South Dakota operator states that he has considerable trouble with the keys sticking down, to use his expression, and desires to know how to prevent the trouble, as his proofs are a cause of complaint.

Answer.—We judge that you mean a key-lever remains down when it is depressed. This causes double or continuous response of matrices. This trouble is usually brought about by dust alongside of the key-lever where it extends through the top plate (H2) of the keyboard and it may also be caused by dirt attached to key-bar or trigger. The usual remedy is to apply gasoline from the spout of a small oil-can while you drive the key heavily. Try this remedy on each key that sticks. Place the point of the gasoline-can near the opening where the key-lever extends through the top plate and drive

the key hard a few times. If this fails to remedy the trouble observe the moving key-rod and place the spout of the can close to the rod that is moving. Continue driving the key and the gasoline will flow down the key-rod and will flush the side of both the trigger and the key-bar. This usually prevents further sticking of the keys.

Matrix-Lugs Sheared by Mold.

A Nebraska operator, in writing, describes how the upper part of the lower lugs of the matrices have been sheared, and also his efforts at adjusting the first elevator to correct the trouble. As no matrices accompanied the letter we are unable to offer a remedy, as it would be purely guesswork on our part unless we could note appearance of the lugs. However, as the operator has changed the adjustment of the first elevator and is still uncertain as to its correct position, we can offer a suggestion for testing and readjusting in case he finds he is in error. The following plan may be used to test and adjust the down stroke of the first elevator: (1) Send in a line of matrices. (2) When the first-elevator roller rises on the aligning elevation of the cam, push back the starting and stopping lever. (3) Examine space between the back screw of the first elevator and the top of the vise-cap. At this position of the elevator there should be 1-64 inch space. If a greater or less space is observed, change screw and then tighten lock-nut. This adjustment need not be changed thereafter.

Lower Distributor-Screw Is Probably Out of Time.

A Western operator has sent us matrices and diagrams, but we are unable to understand fully what is meant by this statement from his letter: "If lift-cam is timed for lower rail, it is too slow for upper rail and bends upper ears of matrices. If the cam is set for upper rail it is too fast for the lower rail, and the front lower ear of a matrix is bent."

Answer.—We suggest that before trying to place the lift-cam in position you observe the relation of the points of the front distributor-screws and where they first engage the matrix-ears. The points of these screws are supposed to engage behind the ears of the matrices at the same instant. If the lower screw-point is in the lead, or is behind the upper screw in the performance of this work, the first thing to be done is to correct the relation of these screws. This can be done by removing the distributor-clutch lever, pulley-bracket, pulley and shaft. When these parts are off, examine the upper and lower gears of the front screws. If no time-pins are found it will be an easy matter to set the screws correctly. Turn both screws until the point of each one at left end is in the same position, then slip in the driving-gear shaft. When the parts are attached, try a thin matrix to see if it clears top rail, and then a capital "W" matrix. Turn the screws slowly and as the lift is raising the matrix examine for clearance of front lower lug with the thread of the screw. If you find that the ear of

the matrix is binding on the thread of the screw, it may be necessary to move the cam so that the lifting occurs a trifle later. However, do not change position of cam until you have determined definitely that the matrix is actually binding on the thread of the screw. Then loosen the small screw in the shoulder of the cam and shift it a trifle, tighten set-screw and repeat the test. When you have finally placed the cam in a position which gives the correct clearance for the ears, drill and ream out for taper pin.

Hair-Lines Appear in Proof of Matter.

An Illinois operator submits a proof from slugs produced on his machine and asks the reason for hair-lines appearing therein. Having failed to send a proof of slugs cast from each channel of matrices, we are unable to definitely determine the cause of the trouble. The hair-line may be due to broken-down walls on the matrices or to lines casting that are too short. See if your pump-stop is set correctly. This may be done by pressing the right-hand vise-jaw to the right, while observing the clearance of catch-block (BB216) and pot pump-lever stop-lever (BB212). Mere clearance is sufficient to permit properly justified lines to cast. Improperly cleaned spacebands will cause metal to adhere to the casting point on the spaceband sleeve, and this will soon ruin the entire font of matrices. In your case we would advise the application of Not-a-bur to your spacebands after cleaning them and that you clean them twice a day for a short time. The best plan is to give the spacebands a rubbing down on a soft pine board, rubbing the sleeve of the band lengthwise to the grain of the wood and then polishing them in graphite. A very effective way is to apply graphite to a smooth board and to rub the spacebands on the board. However, if the sleeve is picking up metal, it would be advisable to rub the sleeve on a smooth board before rubbing it on the graphited board. To insure a tight drive for the spacebands, graphite the jaws of the first elevator, the grooves of the mold-keeper, the surface of the mold and the top of the justification-block. When the spacebands are cleaned and polished properly with graphite, the minimum of resistance is offered through friction and the lines should justify tighter, thus insuring a better print. Try the foregoing for at least two weeks and then let us know the result.

Liners Damaged by Operator.

A Nebraska operator, working on a Model 8, submits several liners with damaged lugs. He states that in changing the ejectors he is always careful that the right size is used, and, to verify, pushes blade through mold each time. He is of the opinion that the damaged lugs occur during the operation of ejecting.

Answer.—We are of the opinion that this condition of liners is due to pushing the ejector through the mold-cell when the mold is not on the locking-studs. After a change of molds is made, or a change of liners on a mold, the operator should avoid advancing the ejector into mold with undue force. Such action will damage either the right or left hand lever unless the mold-cell is in exact alignment vertically with the ejector-blades. We advise that you examine mold-disk when the machine is in normal position. With the blades out of the mold-cell, move the disk a trifle by hand. See if the movement would cause the heel of the liner to strike the blades if they are advanced. Do this with care. If you find the disk has more of a movement than it needs in this position, remove the cover of the bevel-gear and try moving the gear. If you observe that the square block which is attached to the bevel has more than normal play against the cam-shoe, you can remedy the trouble by adjusting the shoe closer to the square block. Back up the cams and remove the two screws in the cam that holds the shoe, then turn in a trifle on each adjusting-bushing found in the holes from which you took the screws. Apply shoe, put in the screws

and tighten them, then turn the cams forward until the shoe has contact with the square block. Test once more and see if all play between shoe and square block has been taken up. When this is done draw the ejector forward so that the blade will protrude through the mold, and then try moving the disk to see if the heel of either liner will strike the ejector. This should prevent a recurrence of damage to the liners.

Matrix-Lift Raises Two Thin Matrices.

An Ohio operator states that lower-case l's, periods and question-marks are frequently found bent at back end of magazine. Occasionally two thin matrices are found in the same thread of the distributor-screws. He wants to know what to do to obviate the difficulty.

Answer.—This trouble can be corrected by applying a new bar-point to the distributor-box bar. If the upper and lower rails of the box are badly worn, they should be replaced by new ones. Examine rails and if found to be worn, new rails should be ordered and applied. Test for space between bar-point and vertical faces of rails with a thin matrix. If space still allows two thin matrices to rise, apply new bar-point. To do this, remove the bar and drive out the two pins that hold the bar-point in position. Place new bar-point in position (it will be found to have no holes), and as it fits fairly tight it may be tested after placing the bar on the box. By moving the bar-point, the correct position is secured, when holes may be drilled through the bar-point and pins inserted. This may be done by removing the bar from box, but without disturbing the position of the bar-point.

GERMANY LOSES GRIP ON ARGENTINE PAPER TRADE.

The United States has supplanted Germany in the Argentine market for paper and paper products, and according to a report issued by the Bureau of Foreign and Domestic Commerce, Department of Commerce, there is a possibility of retaining the advantage when normal conditions are restored. Much will depend upon conditions in Europe after the war and upon the efforts made by the American manufacturer and exporter.

Germany did not manufacture all of the paper she formerly sold to Argentina and other countries. Much of it was brought to Hamburg from the manufacturing Scandinavian countries and from there distributed all over the world. Hamburg is a great distributing center for paper and its exporters thoroughly understand the business of selling paper in foreign markets. The success of American wholesale paper houses in Argentina during the difficult war years, however, indicates that there will be first-class facilities for placing American paper when the war is over and competition is again keen.

In normal times Argentina purchases about \$500,000 worth of printing machinery annually and an equal amount of type, printing-ink and other supplies. More than ninety per cent of the machinery in use is of European origin, Germany being the principal source of supply. This fact, according to the Government's report, may be attributed almost entirely to the facilities furnished by European supply houses located in Buenos Aires. Since the war started, American houses have developed similar facilities and the future prospects are much brighter for the American manufacturer.

The report covers markets in Uruguay and Paraguay as well as in Argentina, being the result of a personal investigation recently completed by Special Agent Robert S. Barrett. Under the title "Paper, Paper Products and Printing Machinery in Argentina, Uruguay and Paraguay," Special Agents Series No. 163, it may be purchased at the nominal price of 20 cents from the Superintendent of Documents, Government Printing Office, Washington, D. C., or from any of the district or coöperative offices of the Bureau of Foreign and Domestic Commerce.



PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Inks for Glassine, Kraft and Manila Papers.

An Illinois printer asks our advice regarding inks for glassine, kraft and coarse manila paper, also for a good book on inks.

Answer.—Ordinarily a good job ink will print nicely on these stocks, provided it is used with good rollers. In fact, it is almost useless to attempt good work without good rollers. The best book we have is "Color and Its Application to Printing," by Andrews, with which we can supply you for \$2.10. In the matter of ink selection for a given job you can not make a mistake if you will submit a sample of paper and an impression of form to your ink dealer, who has standard and special inks suited to all grades of stock. When in doubt regarding an ink, consult your ink dealer and submit sample of the paper.

Rolling the Composition Rollers on a Dusty Floor to Dry Them.

A Chicago platen pressman recently had trouble with "green" rollers on a damp day, as they would not take the ink properly. Remembering the remedy suggested by an old pressman, he removed them from the press and rolled them on a dusty floor, wiped the dust off and again repeated the operation. He found that the rollers immediately worked satisfactorily and the job was finished without further incident. He desires to know whether it was the floor or the dust that wrought the change.

Answer.—The roller being "green," or, in other words, the composition on the surface of the roller being affected by the humidity, it would not take the ink as the gelatine was moist. The rolling on the dusty floor had the effect of absorbing the moisture from the surface, and, as there was no moisture to interfere with the ink, the surface of the roller received the ink. Of course this was only a temporary remedy, but it had the effect desired.

Rollers Sliding Over Form.

An Arizona publisher submits two handbills printed on colored news-print in black ink. The appearance of the print suggests that the rollers slid on striking the form. The letter accompanying specimens reads: "What is the matter with our presswork on enclosed sample? We get along very well on practically everything else in spite of a very trying climate but always have trouble with this handbill stock. (—platen press used.) On No. 1 we used a 20-cent book black, and on No. 2 the same, mixing with it a little commercial ink, "—Policy Black," \$2.00 a pound. Or, is our tympan at fault? We use a medium pressboard, which may be too hard. Do you think a light pressboard would be better, or, perhaps, none at all? We enjoy THE INLAND PRINTER, having received many valuable suggestions from it."

Answer.—The presswork doubtless could be improved by locking up bearers in chase to prevent the rollers sliding and by adding considerably more of the policy black to the book ink to give it more body, as it appears to be weak. Still, if you had

a set of really good rollers the 20-cent ink might be made to give good results, as it should be good enough for print-paper. The tympan could be increased two or three sheets of print to give a little more pressure, then less ink could be used.

How to Correct Uneven Impressions on a Platen Press.

A Missouri pressman in a private plant recently had a very heavy form on the press and changed the screws to increase the impression. In correcting the impression later for a lighter one, he found difficulty in securing an even impression and desires to know how to readjust the platen on his press, which is of the clam-shell type.

Answer.—In each corner of the chase lock a large metal type—a 60 or 72 point "W" or "M" will answer the purpose—then dress platen with about six sheets of print-paper and place one thin sheet of pressboard beneath the top sheet. Pull an impression and from the appearance of print adjust the screws. When an even impression is secured, be certain that the lock-nuts are as tight as you can make them. This is an easy way to secure even adjustment of impression.

Printing Bands of Color at One Operation.

An Illinois printer writes: "Is there a chemical, which, if added to two different colors of printing-ink, will prevent these inks from running together when worked at the same time on a cylinder or platen press? If you know of any such chemical, will you kindly let me know what it is?"

Answer.—Years ago this work was done reasonably well by mixing the two colors with opposing mediums. In one ink a quantity of glycerin was worked and thoroughly mixed. To the other, ammonia was added. It is said that these colors can be worked side by side without mixing together to any great extent unless there be considerable lateral movement of the rollers. In the case of a platen press, with the disk stopped, the practice should work out. If the lateral movement of the iron rollers having contact with the form-rollers were eliminated on cylinder presses it should also prevent the blending of the inks.

Platen Press Truck Rollers Slide.

An Iowa publisher writes: "For no apparent reason the rollers on our 10 by 15 jobber do not revolve after they leave the disk unless there is a form in the press. They will then slide until they strike the form, and roll over it, and then slide again. When there is no form on the press they slide both up and down, whether the throw-off is on or off. The sliding motion is interspersed with a roll or two occasionally, but it is far from being continuous, as we are now under the impression it should be. We have cleaned all the parts, oiled them, and looked over each part carefully without discovering the cause. We will appreciate any suggestions."

Answer.—This can be effectually prevented by using roller bearers locked up next to the sides of the chase. The roller bearers may be of wood, 24-point face, and just about type-

high. The beginning and ending of each one should be rounded off a trifle so as not to mar the rollers. A carpenter would make you two or three sets out of hard maple for a trifling sum. Keep one set for colored ink. There is another way: Secure the Morgan expansion roller trucks which are sold by type-founders. These can be arranged for new rollers and are excellent for the purpose.

More About Presses Wearing Type and Plates.

Aime H. Cote, Springfield, Massachusetts, writes as follows: "I believe that C. W. Husband, of San Francisco, has the right idea in regard to the adjusting of a cylinder to bearers.

"I would suggest a more thorough and precise way of going about the operation. Remove the bed bearers, loosen jack-screws under cylinder boxes, have cylinder in printing position to the center of bed. Instead of using bearers as a guide for half of the job, and the impression-nut for the other half—in which he is guided by 'holes' only, the small fraction of which will make quite a difference in impressions—have a machinist make a special gage of best tool steel, thoroughly hardened, about four inches long. The sides of this gage should measure .909 inch and .918 inch and have a handle about ten inches long, made to screw in the end of the gage. This measurement of .909 inch can be used on any press taking a sheet 25 by 38 or larger. The .909-inch face is used so that cylinder bearers and bed just caliper on both sides of press. It must measure .909 after impression-rod lock-nuts are tight, then screw bed bearers in position, put cylinder on impression and tighten jack-screws under cylinder boxes.

"With this gage a cylinder can be adjusted to .0005 inch, or one-third the thickness of tissue, probably finer than any pressman is called upon to adjust. A slight 'bump' will be heard when cylinder is 'taking' bearers, but this will cause a press no harm in comparison to the rumbles of a cylinder that is 'guttering' a form because it is not down hard enough, which means worn type and plates, and an unsightly piece of printing.

"The ultimate result of this method and Mr. Husband's way would probably in a good many cases be the same, this being offered only as a more certain method, because, at all times of adjusting, the distance between cylinder and bed is known. By the other method the pulling down of one side might raise the other and a pressman would not know it, as the only result would be a weak impression, which would mean repeating the adjustment. The .918-inch side of gage makes an excellent tool for setting the form-rollers."

A Narrow Colored Margin on Paper.

An Illinois novelty concern encloses several samples of paper having a two-point colored margin and asks the following question: "Can you advise us how to print a border around the edges of paper or cardboard as per enclosed samples? We understand it is a very simple trick and costs something like twenty-five to fifty cents per thousand sheets."

Answer.—We are unable to state how the coloring is done on the samples you enclose. Judging by the smeary edges, it was not printed, but applied, perhaps, with a brush or sponge after the stock had been scraped apart about two points. This is the method used in making black borders on mourning stationery. You can do work which will appear neater than the specimens submitted, in the following manner:

(1) Secure a soft composition brayer roller having a smooth surface—a new roller being desirable for this work.

(2) Distribute the color of ink desired evenly on a slab. This ink should be thin, having high tinctorial value, and should have considerable dryer in it. If gold ink is used, make it as thin as possible, and if a gold edge is desired that will be brilliant, use thin gold size.

(3) Lay a large sheet of paper on an imposing-stone or a

smooth, firm table. If the work, for example, is a letter-head, take from fifty to one hundred sheets of the stock and lay them flat on a sheet of strawboard about double the size of the paper. Roll the paper from corner toward opposite corner, just as a feeder does with stock preparatory to feeding it. Then, with a folder or the handle of a tooth-brush, scrape the stock until it is separated uniformly, about two points. This is easily done.

(4) Now, place a wasted sheet on top, allowing the same amount of exposure, take the inked roller and roll down over the two edges of the exposed paper, working the roller from you in each case with considerable pressure. This operation will apply ink to the edges exposed in a uniform manner, and, if carefully done, the work will not have the smeary appearance of that done by a brush or sponge. If gold is desired that has snap or brilliancy, use size, and, after rolling the paper, apply the bronze powder in the usual manner with a tuft of cotton. However, in such a case, very fine bronze should be used. After it is dry, burnishing the edge with a smooth bone or celluloid instrument gives the work greater brilliancy.

(5) The next step is to take the inked stock which is supported on the sheet of strawboard and lay it to one side to dry, as you will not be able to jog the paper so treated for an hour at least. When all of the stock is treated in the same manner and is dry enough to jog, it can be colored from the opposite corner in the same manner.

From the foregoing it will be seen that the thinnest grade of bond-paper or heavy cardboard may be colored with equal facility. The principal points to observe are that the coloring matter should be thin and that the inking roller should be as soft as possible and of a resilient nature. The imposing-stone was mentioned as a place for applying the colored medium owing to its being both stable and level. The roller should be pressed firmly on the stock and it should rotate outward toward the edges while the stock is held firmly with one hand. The simplicity of these operations should place this method within the reach of every printer who desires to embellish his stationery. This is the first time this method has been published and we are pleased to place it before our readers.

Fusible Powder for Overlays.

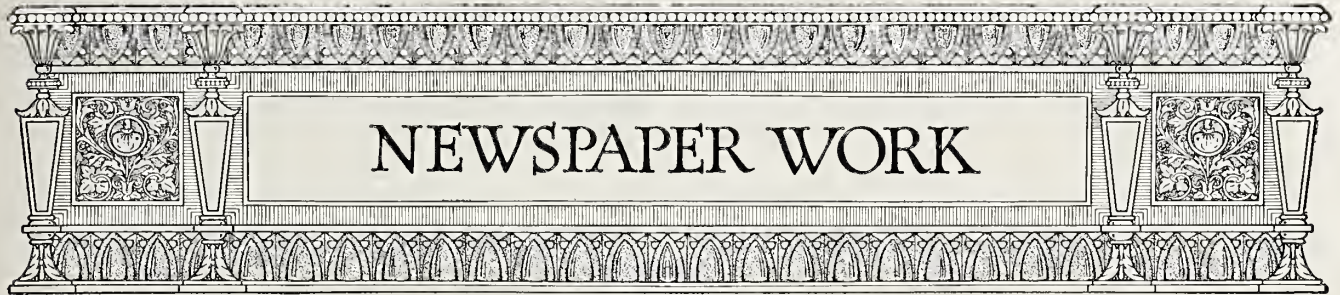
An Iowa printer writes: "We have your publication, 'Modern Presswork,' by Gage, on page 69 of which the author refers to the use of a powder in making ready on half-tones. We have known something of this work being done, but do not know the details of procedure. We are also informed that there is now on the market a powder specially prepared for the purpose, with which heat is used in some manner. Since you have other items of similar nature for sale we assume that you also carry this, and would request that you send us a reasonable quantity, with detailed instructions for use of same.

Answer.—There have been two distinct kinds of powder, one, called the Perfect overlay, involving the use of a fusible or resinous powder, the other, the New Process overlay, using a powder that is applied to a freshly printed sheet of special paper and held there by a fixative sprayed thereon. The last-named item is handled by the Queen City Printing Ink Company, Chicago, and that company will supply all the requisites, together with full directions. We do not carry any overlay materials.

BACK TO NATURE.

"Why is it, Sam, that one never hears of a darky committing suicide?" inquired the Northerner.

"Well, you see, it's disaway, boss: When a white pusson has any trouble he sets down an' gits to studyin' 'bout it an' a-worryin'. Then firs' thing you know he's done killed hisse'f. But when a nigger sets down to think 'bout his troubles, why, he jes' nacherly goes to sleep!"—*Life*.



BY G. L. CASWELL.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Running a Small All-Home-Print Paper.

With a copy of the *Interboro News*, of Teaneck, New Jersey, is the following comment: "This paper publishes only four pages of pure all-home news, without any quack cure-all advertisements and no advertising that competes with the local merchant. It is devoted entirely to the news of the territory it covers, and does not believe that country newspapers so near big cities as Teaneck is to New York should attempt to carry a lot of plate stories and other foreign matter just to get enough stuff to fill eight pages. Four six-column pages of news, of interest only to those living in the territory in which the paper circulates, conserves the readers' time," etc.

The experiment of the *Interboro News* is not a new one; it has been tried and is being successfully accomplished by many small papers. We know of one county-seat paper in a good Middle-West State that adopted this plan and carried it out for a long time with a big saving of expense and lost no subscribers on account of it. We know of another paper in a good small country town of southeastern Nebraska where the four-page, six-column idea was put into effect rather than increase the subscription price of the paper. The publisher figured he would save the cost of his extra four pages and give that to the subscribers rather than boost his price from one dollar to a dollar-fifty. He told the writer that it worked out well. He had increased his subscription list since starting the deal and his advertising from home business men was better because they got all the benefits the newspaper could give them. The only complaint he had was that his pages were pretty much crowded. Probably he could have remedied this by a little increase in rates, though that sometimes has the effect of increasing advertising. Another paper in southwestern Iowa tried the same experiment and reported an actual increase in subscriptions. None of the papers cited are close to or in the field of any particular city, so that the experiment of the *Interboro News* is possible not only in towns adjacent to large cities, but can be entirely successful in the country anywhere.

Differential Means a Million a Year.

Two things of great importance to the smaller publishers of the country have been decided within the past month, and being of such importance we are going to discuss them at least briefly here.

Late in June the print-paper hearing by the Federal Trade Commission at Washington ended with the fixing of the price of print-paper at \$3.10 for roll news-print and \$3.50 for sheet news-print. That is, the commission found that these figures should be the maximum price charged at the mill for news-print paper, though we understand that very few mills accepted the decision or entered into any agreement to abide by it. In fact, Henry A. Wise, attorney for the manufacturers, indicates that there will be no time lost in appealing from the decision of the commission. The smaller newspapers of the country might far

more reasonably appeal from the decision, however, since the price-fixing fiasco has set upon them the burden of a 40-cent differential in the price of roll and news-print, whereas in past years the differential maintained by the mills themselves, or the manufacturers, was but 15 cents.

We have tried to figure out what this added differential of 25 cents per hundred pounds on sheet news-print will mean to the small publishers of the country, who are big users of this kind of paper because they can use no other kind. If 700 newspapers in one State use a thousand pounds of news-print each per month, they will use 12,000 pounds per year each. Altogether they will pay \$21,000 more per year for it, all because of this boost in the differential, which none of them thought much about, and which was not made one of the issues in the commission hearing—because the smaller publishers were not well enough organized to look after such small matters as a million dollars a year. A million a year, on a conservative estimate, is about what it is going to cost the smaller newspaper publishers of the country for not looking after their own interests nationally and providing the information and data on which government agencies must act.

Let us hope the newspapers will appeal or ask for a new hearing.

The New Postal Rate Increase.

In spite of the most strenuous opposition, and after listening to many important delegations representing the large newspapers of the country, the Ways and Means Committee of the lower house of Congress refused to alter or suspend the new postal rate law for newspapers, and the law went into operation July 1 as passed. Doubtless this law was opposed as strenuously and by as powerful organizations in business as there are in this country, but the committee failed to see why in these war times the newspapers and periodicals of America should not pay an increased rate of postage. Now, the thing for newspapers to do is to get in line with the law and see how it works out, fighting for a change in it later if it proves the hardship some have predicted.

In its requirements for separation of subscription lists into zone systems, for measuring percentages of reading-matter and advertising, and the future differential in postage rate between the reading-matter and advertising columns, is where the greatest inconvenience comes to the newspapers, not, in our judgment, in the added cost of postage. To the smaller publishers of the country this additional cost for postage is hardly worth considering for the first year, though in the fifth year of the new law it will begin to mount up to noticeable figures.

Take, for instance, a paper of 2,000 circulation, having an outside-of-county list of 400, a home list of 700 in the carrier-delivery town in which it is published, and a free-in-county circulation of 900. On a twelve-page paper the additional postage to be paid on such a list will be about 29 cents a week

their columns as it costs them to produce the space. We believe that most of such publishers will agree with this conclusion when they act upon the suggestions in this department of THE INLAND PRINTER for July, on page 506, and by actual deduction and balance get their inch-cost for a year.

The fact remains, however, that the advertising agencies are not to be blamed for this condition of things. It has been their business to get advertising business, and to get it at as low a figure as any of their competitors might get it. To fail

Mr. Hitt's argument we agree that the paper making thirty per cent profit on its advertising is a rare exception. We might go further and say "there ain't no such animal" among small-town weeklies or dailies.

Through very effective state organizations, or through association of leading newspapers in any district, it might be possible to do away with the agency commission in such districts, but even in such cases somebody must get after the business if it is secured to any great extent. No matter how it is gone after it will cost some part of the revenues derived from the business. You may call this commission, representation, or what you please, but the rule is that the publisher pays it. The conclusion, therefore, is obvious — the advertising rate must be high enough to take care of it.

There is in connection with this subject another point, and a vital one, worthy of discussion, and that is whether the advertiser who places his business direct, and is not an agency, is entitled to the agency commission. Those who have views on this point are welcome to enter this discussion. It may help others who are trying to get right on the question.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

L. D. FACKLER, Indianapolis, Indiana.—Considering the character of the *Patriot Phalanx*, and the limitations surrounding its production, we consider it satisfactory. The use of capitals for the subheadings on the first page is not a good choice, as the reading of capitals is too difficult for quick comprehension of the essential features of an item, the primary purpose for which head-lines are used.

THE CAYUGA PRESS, Ithaca, New York.—The display advertisement appearing in the *Journal* of recent date is direct, forceful and readable. The strength of the display lines and the legibility of the reading-matter, due to the size and character of the type, and the background of white space from which the type stands forth, should help the advertisement produce results. The advertisement is reproduced.

S. A. JOHNSON, Winnipeg, Manitoba.—*Heimskringla* was a good paper even before you took charge of the mechanical department. While you have made quite an improvement in the setting of advertisements, we can not see that any great improvement has been accomplished otherwise. On the other hand, quite a bad fault is evident in the later issues — the hair-line burrs which appear between letters of the linotyped matter. This should be corrected. Presswork is very good indeed.

FLOYD C. SCHLAUCH, Richmond, Indiana.—*The Register* is a good school paper, especially in so far as its editing is concerned. We do not admire the use of headings at the tops of all columns on the first page, especially since the bottom deck of these headings is a full line of condensed bold type, and because, full length of the columns, these four lines running across the four columns constitute in effect a full line and have a tendency to confuse the reader. The other pages would appear neater — and we are quite sure the advertising would be equally as effective, if not more so — if the advertisements were set in smaller type.

The Winder News, Winder, Georgia.—Your paper is neat and inviting in appearance. Particularly pleasing to us is the excellent quality of presswork, although we admire the news-headings which appear on the first page and their arrangement along symmetrical and balanced lines. The first page of one of the copies is reproduced herewith. We do not admire the diamond-shaped decorative borders frequently used around advertisements. For our reasons we refer you to the article entitled "Picturesque or Practical, Which?" appearing on page 610 of this issue. It seems, considering the excellence of your paper, that local advertisers are neglecting an opportunity by not advertising more generally.

THE REVIEW PRESS, Riverhead, New York.—*The County Review* is a most excellent paper. From a news standpoint we can not see how it could be improved, as the field is manifestly covered by the large amount of local matter. On the copy sent us the ink was not uniformly distributed, the first page having an oversupply whereas on other pages there is hardly enough "color." Make-up of inside pages is excellent, the approved pyramid style being consistently followed. The advertisements would be improved by greater contrast between important and unimportant lines, as, in some, there is a suggestion of talking in monotonous, which, of course, is uninteresting and ineffectual in word-of-mouth or print.

The Osage Journal, Pawhuska, Oklahoma.—Presswork on the copy of your paper sent us is not as good as it should be. The impression was too weak and it appears that more ink should have been carried. The appearance of the first page is uninteresting because there are no news-headings of a size to suggest interesting news; the effect, in fact, is quite monotonous.

Dress Up Your Printed Salesman



PEOPLE judge a great many things by appearance, yet it is something all of us are constantly forgetting. We may register a little mental reservation against the well dressed stranger—but the tramp's make-up is always held as a true index of the tramp himself.

SUBSTANTIALLY this is our argument for good printing. It helps create an atmosphere of reliability and strength. It is a true factor when considered in its proper relation to quality, merit and service.

The Sign of
A Good Print Shop



THE CAYUGA PRESS
ITHACA, N. Y.

Simple, direct, readable and effective advertisement placed in the Ithaca (N. Y.) *Journal* by The Cayuga Press to stimulate job-printing orders.

to do this meant loss of confidence and future business. To place business for their clients, the published newspaper rates had to be followed, and the commissions, if any, necessarily had to come from those who received the business. If the newspaper did not get enough profit from the advertising to pay the commission, that was bad newspaper business, not bad agency business. Of course, the buyer of space should in the end pay it all. The question is, then, whether the publisher or the agency should get it.

In one State on which we have records, out of 300 newspapers but twenty-three adhere to the net rate. Most of them give the agencies the required fifteen per cent commission, and most of them the extra two per cent for cash in ten days. Three years ago there were any number of these papers that made a twenty per cent, twenty-five per cent and thirty per cent discount to agents, and some of them even now are allowing thirty per cent as a commission to both agent and representative. In line with

We suggest that you pay particular attention to the first page of *The Winder News* which is reproduced in this department. There is interest galore on a page like that, and yet the headings are not so large as to make the paper appear bizarre or yellow, like our metropolitan papers which use so many large head-lines. Advertisements are well displayed and arranged, in fact, quite up to standard in every way.

The Ellis County News, Hays, Kansas.—An especially admirable feature of your paper is the simple, neat and effective manner in which the display advertisements have been handled. There is a suggestion of directness and force in their appearance that is valuable. Another feature worthy of praise

The Winder News.

VOL. XXX.

Winder News, Kan., Thursday, June 27, 1918.

NO. 12.

SOME FACTS THAT MAKE WINDER THE WINDER OF PUSH AND PROGRESS

From The Winder Our Progress and Development Characterized by the Winder of Push and Progress.

Winder is a city of progress and development. It is a city of the future. It is a city of the present. It is a city of the past. It is a city of the future. It is a city of the present. It is a city of the past.

Winder is a city of progress and development. It is a city of the future. It is a city of the present. It is a city of the past. It is a city of the future. It is a city of the present. It is a city of the past.

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THE PATRIOT

By ZIM



BIG WAR SAVINGS STAMP CAMPAIGN

ON EARNINGS IN BARROW COUNTY

Speakers to Carry the Message to Every Community and Family in Barrow County to Buy War Savings Stamps.

A Man's Job It Is to Buy War Savings Stamps.

The War Savings Stamp is a small, but it is a big thing. It is a thing that every man should have. It is a thing that every man should have.

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AMERICANS CAPTURE BELLEAU WOOD; GERMAN LOSSES EXTREMELY HEAVY

ANNUAL REPORT

Over The Battle of Belleau Wood, June 1, 1918, the Americans captured the wood and the Germans suffered heavy losses.

The battle of Belleau Wood was a decisive victory for the Americans. The Germans suffered heavy losses and the Americans captured the wood.

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digest the contents of the advertisement. Considering everything, however, your paper is decidedly exceptional, especially considering the size of the town in which it is published.

The Harlowton Times, Harlowton, Montana.—We admire the balanced make-up of the first page of your May 23 issue, the head-lines on which are arranged to excellent advantage. We do not admire the fat block letter used for the subordinate decks of the news-headings, and for the smaller headings, as that letter contrasts rather disagreeably with the condensed type used for the main lines. Make-up of inside pages is very good considering the large volume of advertising in that issue, which made the pleasing arrangement of advertisements difficult. The large variety of type styles used in the advertisements makes it impossible for you to get out a more pleasing paper. Uniform display type would improve the appearance of the paper materially, and, for reasons cited in another paragraph, would facilitate composition. The linotype border made up of circles is not a pleasing one, as it does not harmonize with the type, and its "spotty" character makes it unsatisfactory for use with type of straight lines. In many advertisements the body-matter was set in larger type than should have been used, thus needlessly crowding the advertisements and rendering the display lines ineffectual through lack of contrast. Many of the type styles used are out of date and inartistic, and we suggest that you might advantageously discard these old faces and install more up-to-date letters.

THE publisher of the Chesaning (Mich.) *Argus* has sent us a copy of his paper for the week of May 16, on the first page of which, in a rule panel, he printed several letters received from other publishers commending him on the excellence of the publication. We quite agree with the writers of those letters whose comment applied particularly to the character of the news-matter and the volume of advertising, for, in those respects, the *Argus* is assuredly an excellent paper. However, from other standpoints, particularly as regards the appearance of the paper, it falls short of that approach to perfection which is possible in country newspapers. Particularly subject to improvement are the display advertisements, which are poorly emphasized and made uninviting to the eye by the use of such a great variety of type-faces between which there are no characteristics in common. From the appearance of the paper we would judge that the party responsible for the type equipment desired first of all to have the greatest possible variety of

EXTRA

THE PICNIC WIRELESS

EXPORT EDITION

Volume 22

FORT ATKINSON, WIS., JUNE 22, 1918

Number 22

ANNUAL PICNIC AT CRAB APPLE POINT

Presented by W. D. Hoard & Sons Co., to Enjoy Day & Outing

Saturday, June 22, the employees in the mechanical departments of the W. D. Hoard & Sons Co. will journey to Crab Apple Point for their annual outing.

The various committees are talking hard to make the event a pleasant one. At 7:30 a. m. all will assemble at the plant, from where they go to Spear's dock, as which point Commando Baldy Kraus and his able crew will have his submarine chaser in readiness.

The proprietor, Mr. John Holstein Miller, will be there to receive the guests and deliver an address of welcome and a sample bottle of milk.

An elaborate lunch will be served at noon and the balance of the day will be spent in various athletic contests, some singing by the "Aviation" chorus, and speaking by men of prominence in the force.

The music for this event will be furnished by Sweet Cuba Masters' celebrated string orchestra.

It is expected that a record crowd will be in attendance.

As long as your neighbors keep chickens, it'll always be a "war-garden," won't it?

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ORDER OF PLEASURES For Annual Printers' Picnic

GIVEN BY THE EMPLOYEES OF THE MECHANICAL DEPARTMENT OF THE W. D. HOARD & SONS COMPANY

At Crab Apple Point, Fort Atkinson, Wis., Saturday, June 22, 1918

7:00 a. m.—Reveille
7:30 a. m.—Embarkation
8:00 a. m.—Arrival at Trenches
8:30 a. m.—Christening of Grounds
9:00 a. m.—Mess Call
Singing of "America" by Entire Company

9:30 a. m.—Tank Exercise
10:30 a. m.—Base Ball—Electrotypers vs. Typos
12:00 p. m.—Mess Call
1:00 p. m.—Post-Prandial Program

2:00 p. m.—Field Sports in "Every Man's Land"—Tug of War, Relay Races, Pitching Quinits, Base Ball, etc.

6:00 a. m.—Final Mess Call
6:30 a. m.—Re-Treat
8:00 a. m.—Twelve Months Farlooth

SOME GAME
The baseball game at the last picnic between Musch's "Knockers" and Netteheim's "Kickers" resulted in a victory for Musch's famous aggregation by the close score of 33 to 1. As is evidenced by the score the knockers did some foul knocking and the kickers some foul kicking. The shins were battered at this contest, but "Carp" Sery has it polished up for the coming contest. The muffled "bean ball" will also be uncovered for the first time since 1910 at the 1918 picnic and their promises to be some unpleasantness in the vicinity where the ball happens to explode. All players will do well to equip themselves with "gee" masks.

VOTE OF THANKS
The ground committee hereby extend to John Hetta, the popular owner of Crab Apple Point, thanks for the use of the park, and it is the earnest desire of the committee that every one do his bit in keeping the grounds in as good shape as they will be turned over to us for the use of the 1918 picnic.

E. A. T., representing the Standard Paper Co., was in the office Wednesday and stated he regretted that it was impossible to come to the big dinner. This is his fifth "good excuse".

Al Siewert said he will furnish the onions for the picnic—there's some strength to that offer.

In the good old days printers were looking solo continuously, but they had nothing on Larry Smith—when he goes after "Sah", he gets them.

While the employees in the mechanical department of the W. D. Hoard & Sons Co. will journey to Crab Apple Point for their annual picnic, the editorial force will be to Lake Ripley. For conveying the latter service have been provided for about seventy people, many of them being provided by friends. The party will leave the office at eight o'clock a. m., and expect to arrive at the lake at about 8:30.

Dinner will be served at Cedar Lodge, and in the afternoon boating, bathing, and athletic sports will be indulged in.

Toward evening the party will continue the trip to Rock Lake for a picnic supper.

PRO. RULED OUT
The bean bag contest held at the last picnic proved very interesting and exciting, the honors being awarded to Ringmaster Sengbusch. The committee in charge for the 1918 athletic events decided to rule him out this year. It has been learned that he is in daily practice and it has been said that he has been seen throwing peanuts through a knot hole with marked success. As this event on the program is to be for amateurs only the action of the committee is commendable. The newly invented muffled bean will be put in use.

In the good old days printers were looking solo continuously, but they had nothing on Larry Smith—when he goes after "Sah", he gets them.

A model first page, interesting and pleasing in appearance. Note careful balancing of head-lines, which produces an effect of order and symmetry. There are neither too many nor too few headings on this admirable page. A six-column page is difficult to make up, but by the use of a cartoon and double-column headings at top the difficulty is handily overcome.

is the clean presswork. While the letters are black, there is no suggestion of an oversupply of ink having been used, and, as a consequence, there is not that dirty appearance which follows the use of too much "color." Instead of following the plan of working the advertisements to the corners of the pages we suggest the adoption of the pyramid make-up, by following which the advertisements are grouped in the lower right-hand corner of each page, as described in another review appearing in this department, to which we refer you. The fact that you use no news-headings on the first page makes the appearance uninteresting at first glance. As

point he will find empty cases more often than if he has available six or eight fonts of the one size in one style. Larger sizes of type than necessary are quite frequently used for the text-matter and unimportant display lines, thus needlessly crowding the advertisements and, because of the prominence of the lines of minor importance, rendering the important display lines ineffectual. White space is not effectually distributed when a sufficient amount is employed, which is seldom. It is natural to dislike congestion; on the printed page, as well as on a street-car, it makes one ill at ease. Such a variety of borders results in the same effect as the use of many type-faces — there is not that neat and pleasing appearance which comes from combinations of things that are similar and harmonious. Bold types are more frequently harmful than helpful. They are an advantage for important display lines mainly, but to use them for unimportant lines nullifies their value in display, for it eliminates the quality of contrast.

The Conway Times, Conway, Arkansas. — We can conscientiously compliment you on the paper you are getting out. While not perfect in any

to reading from left to right and from top to bottom. Many advertisers will argue, but without reason, that their advertisements will not be read unless they are next to reading-matter, but they argue that way without taking into consideration the workings of the human mind. It is foolish to insist that subscribers take a newspaper primarily for the advertisements. They take newspapers first of all to keep abreast of the times. Obviously, then, they will read the news-matter first. If an advertisement stands in the way of what they most desire — news — they will pass that advertisement without reading it. On the other hand, if they are permitted to read the news of the page without irritation they are in a frame of mind to take up the advertisements in the lower part of the page when their attention to them will be better and they will therefore be more effectually impressed with the words of the advertiser. Advertisements as a rule are satisfactory in display and arrangement, although not exceptional in any way. We would not have used the heavy twelve-point rule border around the "Conserve" advertisement on page 5, as it not only makes the page unpleasing

Asphalt Shingles

**This is the Time
of the year to Shingle
Your buildings with**

REYNOLD'S ASPHALT SHINGLES

The Original Composition Shingle

**The only one made that
has a uniform color....**

**Will not Fade nor Warp
Have been in use for 19
years, so you are not
experimenting. Let us
show you some jobs
that have been on for
several years.**

Take No Chances. Buy the Best

SPERRY & WILKINSON

Because of the prominence of the unimportant lines the important lines do not stand out. The types do not harmonize, and for that reason and because of the lack of contrast in size the whole, in effect, speaks in garbled monosyllables.

respect, every feature is so satisfactory, that, taken as a whole, the paper is worthy of much praise. We have your issue of June 14, and, referring to it, we can suggest improvements in the make-up of the first page. With the large boxed poem and the two illustrations at the top, the page is top-heavy, cut up badly and is congested at that point. By running the poem at the bottom of the two inside columns the effect of congestion and top-heaviness would be overcome. The large headings of the page are not arranged in an orderly and symmetrical manner as they should be for the most pleasing appearance and good balance; these two headings should be placed in the two outside columns immediately beneath the illustrations which appear at the tops of those columns. The other headings, being small, need not balance, although, if possible to do so, it would be an advantage to have them lined up. Some of the inside pages are not made up as well as they could easily have been. Page 2 is the most unsatisfactory in this respect, as, on it, the display advertisements are grouped toward the center of the page. While the body-matter at the right is legal matter, and, of course, advertising, it has the appearance of reading-matter, and, as such, creates the same effect with the display in the center as though it were in fact news-matter. The most approved style of make-up for advertisements on the inside pages of a newspaper is known as the pyramid, and gets its name from the fact that the advertisements are grouped in the lower right-hand corner of the page, worked up and out from the corner from the largest to the smallest advertisements in the group, thus creating in effect the appearance of a pyramid. The advantage of that style is that the reading-matter is correspondingly grouped toward the upper left-hand corner of the page, where the eye of the reader naturally falls first when turning to a new page, as he is accustomed

ASPHALT SHINGLES

**This is the Time of the Year
to Shingle Your Buildings with**

REYNOLD'S

ASPHALT SHINGLES

**The Original
Composition Shingle**

The only one made that has a uniform color.

Will not fade nor warp.

Have been in use for 19 years, so you are not experimenting.

Let us show you some jobs that have been on for several years.

TAKE NO CHANCES.

BUY THE BEST.

SPERRY & WILKINSON

With the unimportant matter in smaller and more legible type the important lines stand out, and comprehension is made easier. Better harmony of types and a more uniform distribution of white space invite attention.

as regards tone, but, in effect, it subordinates everything else on the page. There are too many lines in large type in the Old Racket Store advertisement on page 7. All display is no display, for, when unimportant points are shouted loudly, the important facts will not be properly impressed for lack of contrast. Presswork would be improved by a little more ink and more impression. Do you change the packing on the cylinder of your press each week? This should be done, for if a cut that is above type height is run one week it will naturally wear down the tympan at that point so that when something strikes at the same point on the following issue there will not be sufficient impression to make it print properly.

THE TIDY EDITOR.

"There, now," said the newspaper man's wife, "this room is to be your den, to do with as you please. I shall not clean it up at any time. You may throw your papers around on the floor until you are sick of the looks of it. Then you may clean it up yourself, if it ever becomes so bad it offends your sense of decency."

The plan was a great success. No room in the house is nearer immaculateness than the den. It is kept so by the newspaper man himself, who does his reading and writing and paper throwing exclusively in the dining-room.

THE PRINTING-TRADES CONTRIBUTION TO INDUSTRIAL INJURIES.

BY WILL J. FRENCH.



FOR more than six years the writer has been a member of California's Industrial Accident Commission, and during that time in this State probably more than half a million of workers have been injured and death has taken several thousand of the number. The legless and armless and eyeless contribute a too large proportion of the total. From the experience that comes to one in touch with all these tragedies, there develops a lesson oftentimes repeated but one that can not be repeated too often.

The real purpose of a compensation law is to prevent accidents. As a corollary, part of the purpose is to make places of employment sanitary, as well as safe.

A present-day employer who is alive to his opportunities will see that the machinery in his plant is safeguarded. A better way is to insist that the manufacturer box in, before installation, exposed parts of printing-presses and other equipment used in the trades connected with the "art preservative." Special care should be taken to see that the risks peculiar to each office are removed, or, if that is impossible, to have such precautions taken as will save employees from injuries.

What else can be done? A very great deal. Consult with experts, if need be, to secure good lighting. The electric light that strikes the printer's eye will eventually bring a question of compensation to the commission for decision. The man in a dark corner of the room who has to set type, or design, or feed a press, is not only at a disadvantage in giving the best service to an employer, but is shortening his earning capacity or his life through no fault of his own. A window, kept clean, removes a risk from the business and gives that cheerfulness to the surroundings which means a saving to both employer and employee.

Ventilation has become an art. Not only should fresh air have a chance to circulate, but exhaust-pipes should take away all fumes from linotype machines, stereotyping plants and other places where the odors peculiar to the trade congregate.

Send for Bulletin No. 209 of the United States Bureau of Labor Statistics, Washington, D. C. It is free of cost. The title is "Hygiene of the Printing-Trades." It contains a fund of information about printing-office faults and how to remedy them. You will learn about the exposure to lead and antimony dust and to possible fumes from molten lead; to various volatile poisons used in cleaning press rollers and old type; to irritating and toxic fumes from remelting ink-covered type-metal, and to poisonous fumes from gas-burners under the various typesetting machines.

This federal report states that the printers' trade shows an abnormally high sickness rate and death rate for printers. These words are ominous: "American printers suffer far more from tuberculosis than do occupied males in general."

The shades of the printers' towel of revered memory are discussed in Bulletin No. 209. Individual towels, accompanied by hot water and soap, are advocated. Good drinking water is shown to be a distinct advantage to comfort. Recognized standards of cleanliness are stated to be part and parcel of the printing-plant that is really up to date. Illustrations are printed in the back of the bulletin to describe to the eye the best methods of introducing exhaust systems.

The limitations of space prevent further incursion into this field. The lesson is that from every point of view proper attention to safety and sanitation pays. An official of the State Compensation Insurance Fund is responsible for the interesting statement that the rates for insurance might be reduced fully twenty per cent by reason of credits given on the

merit-rating basis. This means that each installation to prevent injury or sickness reduces the compensation hazard and entitles the employer to a lower rate because of the lessened risk.

Time brings changes. Some of us remember the days a quarter of a century ago when the 500 block on Clay street housed San Francisco's largest printing-plants. The sun was never guilty of entering some of the composing-rooms. The windows were washed when it rained. Ventilation was like unto the Chinese odors from the fish-markets beneath. The idea of safety and sanitation was as foreign as seemed a mechanical typesetter to those of us who set double-leaded pica by hand. But the fire of 1906, with all its harshness, did some kindly acts. New printing establishments were constructed. There was a complete change for the better. The ideal has not been attained, but the way ahead is clearer.

PROGRAM FOR U. T. A. CONVENTION TO BE OF UNUSUAL INTEREST.

September 23, 24 and 25 are the dates set for the convention of the United Typothetæ of America, the meeting place being the Hotel Sinton, Cincinnati, Ohio. The program as announced by the officers in charge is to be devoted wholly to business subjects, which is directly in keeping with the spirit of the times. That employing printers should arrange to attend this convention, and will be well repaid for doing so, will be seen by reading the following program:

MONDAY, SEPTEMBER 23.

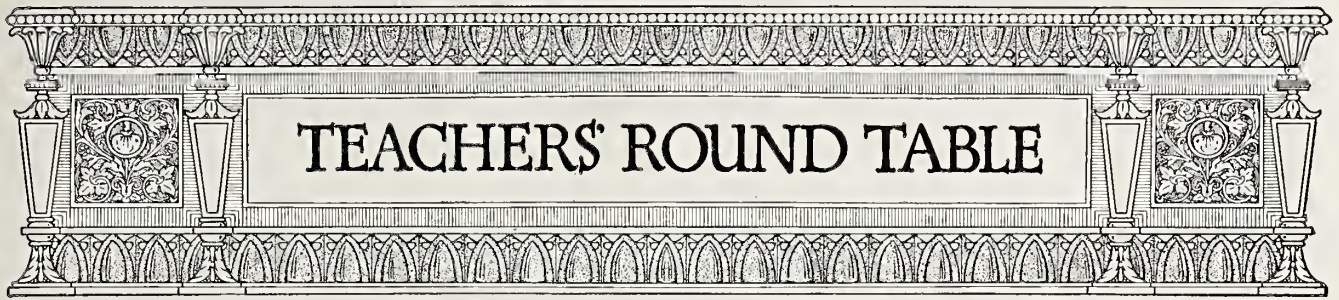
- 9:30 a. m. Invocation, Rev. Frank H. Stevenson, Presbyterian Church of the Covenant, Cincinnati.
- 9:35 a. m. Patriotic address, Hon. John Galvin, Mayor, Cincinnati.
- 10:00 a. m. Announcements and committee appointments.
- 10:15 a. m. Address of the president, Benjamin P. Moulton, Providence.
- 10:40 a. m. Address of the first vice-president, Arthur E. Southworth, Chicago.
- 11:00 a. m. Annual report of the secretary, Joseph A. Borden, Chicago.
- 11:30 a. m. "Something Doing," Henry P. Porter, Chairman Committee on Education, Boston.
- 12:00 m. Presentation of the Standard Accounting System, J. Hugh Jackson, Assistant Professor of Accounting, University of Minnesota; Edgar E. Nelson, Secretary Boston Typothetæ Board of Trade; Frank W. Fillmore, Staff Accountant United Typothetæ of America.

TUESDAY, SEPTEMBER 24.

- 9:30 a. m. Report of Credentials Committee.
- 9:45 a. m. "Better Letters," Homer J. Buckley, Buckley, Dement & Co., Chicago.
- 10:15 a. m. "How Can the Printer Create Unusual Business?" James M. Evans, Evans-Winter-Hebb, Detroit.
- 10:45 a. m. "Preparing and Presenting a Plan for a Direct-by-Mail Campaign," C. L. Estey, Advertising Counsel Munroe & Southworth, Chicago.
- 11:15 a. m. "Relative Value of Direct-by-Mail and Magazine Advertising."
- 11:45 a. m. "Advertising Your Own Business," J. Linton Engle, Holmes Press, Philadelphia.
- 12:15 p. m. "Education for the Printing Industry," Frederick W. Hamilton, LL.D., Educational Director United Typothetæ of America.
- 1:00 p. m. Report of Nominating Committee.

WEDNESDAY, SEPTEMBER 25.

- 9:30 a. m. Reports of standing committees.
- Cost Commission, H. W. J. Meyer, Chairman, Milwaukee.
- Education, Henry P. Porter, Chairman, Boston.
- Price-List, J. Harry Jones, Chairman, Chicago.
- Trade Matters, E. Lawrence Fell, Chairman, Philadelphia.
- 10:30 a. m. "Abnormal Costs," J. M. Thomson, Methodist Book Concern, Cincinnati.
- 11:00 a. m. "Price Control. Is the Time Ripe for Presentation of a Bill in Congress to License and Regulate the Printing Business?" George H. Gardner, Vice-President, Cleveland.
- 11:30 a. m. "Business Associations and the Anti-Trust Laws," Frank W. Noxon, Secretary Railway Business Association, New York.
- 12:00 m. Open discussion—"War Problems and the Printing Business," Led by Fred W. Gage, Treasurer.
- 12:30 p. m. Report of Resolutions Committee.
- Election of Officers.



BY W. H. HATTON.

Instructors of printing are here offered the opportunity of discussing the various problems that arise during the course of their work. The editor will be glad to receive ideas and suggestions that will be of value to the fraternity.

Having a Standardized Course, How Shall It Be Made Effective?

The supervision of schools by state boards of education changed a variety of independent methods into one standard method. This standard method, or standardization, brought about many needed reforms, and it is to such a method, or system, that we must look for the effectiveness of a standardized course of printing.

National banks are supervised by bank examiners who go from place to place at unannounced intervals to see that the State's banking institutions are managed honestly and according to law. They are men who know banking and are familiar with the methods of financiers, and while they are employed chiefly to protect the interests of investors and depositors, they carry new ideas and new ways of transacting business from town to town.

Supervisors of printing should cover the State as do bank examiners, going from school to school, and carrying with them the latest and best methods used by modern printers. One or two should be sufficient to carry on the work in the average State, but in larger States, where the schools and districts are too many and too large for that number, more will be needed. They should be men of broad experience, practical, versed in school practices, and should have had actual experience with conditions that surround the teaching of printing. These men should be under the direction of the board of education and paid by the State.

Not only would a standardized course of exercises for beginners be made more effective by such a supervisory system, but the entire field of printing instruction would be consolidated and bound into a united, smooth-running organization.

The teaching of printing is a growing study which is rapidly expanding in all directions. In New York city alone it is reported that over fifty printing-plants will be installed in the elementary schools in the near future. Unlike all successful enterprises, however, it has no centralized head. It receives its life through the board of education and superintendents, and is administered through a force of teachers. When the teacher is given a class he is not given a system of teaching, nor is he given a course of exercises; he is merely told to teach printing. One often hears it said that if fifty compositors were given the same piece of copy the result would be fifty different ideas. This exactly describes the condition in schools of printing. Several hundred printers were told to teach printing and several hundred systems and ideas were the result, each teacher striving to do good work and to make instruction in printing a success, but, as a rule, along independent lines and not as an organized effort. The condition is the same as that existing in academic studies prior to supervision, and only the same treatment, the appointment of state supervisors, will bring about needed reforms and a united system.

In outlining the work of the supervisor of printing we would call attention to some of the unsatisfactory practices in our modern school system that have come to the notice of this department and that supervision should correct. Let us consider first the effort on the part of superintendents of schools to educate numbers.

The ability of a superintendent of schools is judged by the class records he makes, for when a school board considers applicants for this position records are presented and carry much weight. If those records show a large number per class, and a high percentage of attendance, they are more favorable in the estimation of the school board than when reversed.

Then, too, the per capita expense is lowered when the number of graduates is large, and knowing that the argument of low costs appeals to those who shoulder the direct burden of taxation, superintendents have been known to seek public approval through this method. But, perhaps more often, the reason for placing so many boys under a trade instructor lies in the fact that it is nothing unusual to place from thirty to forty students of academic subjects under one teacher. This assumption, on the part of a superintendent, that a teacher of a trade subject can teach as many students, or even half as many, as the teacher of academic subjects, is wrong, for the reason that the teacher of academic studies has not the care of tools and machines and the teacher of printing has the care of so many tools that a scheme has never yet been found to keep them straight in a classroom. Trade schoolrooms are crowded because trade teaching is new and because a false conception of efficiency on the part of educators exists.

Consider now the evil of manufacturing printing in our schoolrooms and the effect of supervision. Letters published in this journal recently are sufficient proof that this feature of our modern school of printing is very real. Can any one imagine a more difficult job than that of handling from fifteen to twenty-five boys and manufacturing printing at the same time? Yet this is being done. There is no court of appeal for the teacher who is forced to do this. If he rebels he is told that it is being done in many other schools and that it is expected of him. Supervision, we believe, would eliminate this evil.

Equipment for schools would be another important branch of the work of the supervisor. For the first hundred hours of instruction in any school where printing is taught, prevocational or vocational, the amount of equipment could be the same. In fact, it is the opinion of many in the work that the equipment could be the same for the first three hundred hours, and perhaps longer. It would not be necessary to have the same type-face, but the quantity of type for each student, and the numerous little utilities, could be listed and recommended. The equipment for a school of printing and its arrangement varies in many instances from a regular printing-office, for in one the workmen are all skilled, and in the other they are all

novices, and responsibility must be placed upon the individual in a school through its equipment.

It is almost impossible for some teachers to secure the necessary print-shop supplies. Here, again, the supervisor would call the attention of the board of education to such conditions and support the teacher in his appeal for suitable equipment. By comparison they would soon learn what equipment was best and what amount of money should be set aside each year for depreciation, and their findings would be of great value to school boards or committees contemplating the introduction of a course of printing in their schools.

The exercises by which students in printing are taught the trade are too often a matter of little thought, and this is a serious fault, for experience teaches that upon the exercises rest the thoroughness of the training and the speed with which the student acquires the fundamentals of the trade. Each exercise handed to the student should be so designed that it will prepare him for further advancement. It should be interesting and should by its execution create in the student the desire for still greater progress. We have already published several excellent courses of study, but where are the exercises to teach those courses? A series of exercises that will develop the art and the technic of the trade is a very essential factor in our work, and in this the supervisor would be able to render an excellent service. By supervision he would learn the success or failure of certain methods and the standing of his district would be materially advanced by his findings.

Numerous are the advantages of supervision that if related would further tend to prove its need. It would make it possible for the student to continue in his printing studies uninterruptedly when forced by circumstances to move from one section of the State to another, and it would be of great advantage in the advising and assisting of new teachers to become familiar with standardized ideas.

Organized printers, through their societies and by their support, can force by intelligent publicity the appointment of supervisors, and if funds are not available for supervision, then laws could be drafted to secure the necessary appropriations, and efforts made to have them enacted in all States wherever needed. Organized printers lead all others in intelligent administration of trade affairs, why not lead all others in intelligent supervision of trade instruction? Force the educator to teach correctly. The teachers want it and the future success of the trade demands it.

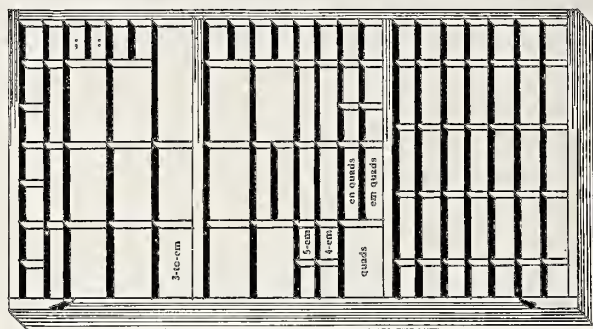
Changes in the Layout of Cases.

An interesting lesson sheet has been received from Harry E. Milliken, of the Holyoke Vocational School, in which changes are suggested in the layout of cases that tend toward a greater efficiency in composition. Mr. Milliken puts into practice a change in the arrangement of spaces that is a decided improvement. He places the colon and semicolon in the boxes generally used for the 4-em and 5-em spaces and places the 4-em and 5-em spaces in the boxes used for the colon and semicolon, bringing all the spacing material within easy reach of the compositor.

To just what extent time can be saved and the carrying motion of the right arm reduced by this arrangement, can be estimated by counting the 4-em and 5-em spaces used in composition that has been correctly spaced. In 20 lines of ten-point set 20 picas wide, we found only one line that did not have either 4-em or 5-em spaces in it, and the total number of 4-em and 5-em spaces used in the remaining lines was 140. In the composition of 20 lines, then, the hand was made to travel 140 times to the upper part of the case for the necessary spaces. The motion that carried the hand to the upper part of the case requires the upper part of the body to move and is tiring, while that to the colon and semicolon boxes is a simple motion of the forearm.

An analysis of the accidents to cases in printing-offices, and particularly schools, will, we think, show that the larger number is due to drawing out the case to the full depth in search of 4-em and 5-em spaces. This does not occur so frequently when the stands with projecting steel runs are in use as when the open stands are employed, but it does occur quite often with beginners, and if the 4-em and 5-em spaces were changed this trouble would be greatly reduced.

We feel that suggestion is a very important factor in successful teaching, and when the 4-em and 5-em spaces are in the colon and semicolon boxes their convenience will suggest their



A Change in the Arrangement of Spaces That Has Been Made by Some Schools.

use. Students, and compositors for that matter, will take the way of least resistance, and we all know that the en quad is easier to lift from the case than the 4-em and 5-em spaces as now placed.

There is one difficulty in making these changes in a school when the majority of cases in printing-offices are laid in the regular manner, and that is the effect it has upon the student when he enters the employ of a printing-office. If he has been taught while at school to drop his 4-em and 5-em spaces in the colon and semicolon boxes he will have formed a habit that will be difficult to change when he has to meet outside conditions. We all do things unconsciously and the student would unconsciously drop his spaces in the colon and semicolon boxes when it would be wrong to do so. We think this is a desirable change and wish it could be made in all schools and printing-shops.

Mr. Milliken's lesson sheet which he hands his students contains the following regarding the change:

You will notice that the layout of the lower case varies from the standard that the typefounders furnish, and from the diagram which you have, in the transpositions of the semicolon and colon, and the 5-em and 4-em spaces.

Modern ideas of efficiency seem to be the best reason for this change in that all the spacing material is within easy reach, and as an abbreviated motion stands for nearly as much as conserving motions, it is safe to assert that this change gives a noticeable addition to the speed of a compositor. It certainly does not add to the difficulty of learning the case, and as a matter of fact the semicolon and colon are infrequently used.

Sometimes you will find that the apostrophe and the lower-case "j" are transposed, and in rarer cases the comma and lower-case "w." You will often find, too, that some offices lay the upper-case transposing the capitals "V" and "U."

These changes are brought before you that you may be prepared to find these transpositions when you go into the shops, and with the exception of spaces the layout you are learning is the one that you will find in common use.

It is almost second nature for the old compositor who has gone around to investigate the positions of these letters and points when he enters a new shop.

THE EDITOR'S APPEAL.

In this kind of weather, approximately so many typographical errors on the editorial page seem unavoidable and essential, and all we ask of our esteemed and perspiring proof-readers is that they put as many as possible of the irreducible minimum in the extracts from valued contemporaries and as few as possible in the original work, if any.—*Ohio State Journal*.

A PLAIN TALK BY AN EXECUTIVE SECRETARY TO THE MEMBERS OF HIS ORGANIZATION.

One of the greatest difficulties experienced by the officers and the field secretaries of local organizations, printers' as well as others, is the apparent indifference on the part of many of the members, as well as the criticism: "Nothing is being accomplished by the organization, so why should I give any of my time to it?" Harry S. Neal, the executive secretary of one of the local printers' organizations, devoted an entire issue of the bulletin issued by his association to a plain talk to the members, and inasmuch as its application is not limited to the one organization, we give parts of it here in the hope that it may help the work in other localities. The responsibility of the individual is most clearly set forth therein.

An Open Letter From the Executive Secretary.

The following pages of this issue of the bulletin are given over to some plain statements of facts. Before you read them, and I am asking that you do so most carefully, I want you to fully understand my object in presenting them to you in this manner, and to impress upon you the fact that as concerns the individual member the personal does not enter into it.

I want you to understand:

That I am interested only in the advancement of this organization, much more so, apparently, than most of you have been;

That I am not pessimistic, but that I am far from satisfied with the coöperation given myself and your Board of Governors;

That I realize fully, and that you must be made to see this also, the tremendously important questions which are coming before you soon, and the absolute need of a better association to meet them.

You brought me here to help you make conditions better for your business. I want you to think over what you have done towards aiding me in putting over the things that could have been made effective.

You selected a board of governors and officers and told them to go ahead. They have worked hard and given much valuable time for the betterment of your business; what have you done personally to back them up in the work they are trying to do?

I want to make you realize, if there is any possible way I may do so, that you are responsible for the conditions as they exist — it isn't the problem of the other fellow — it's your own individual effort that will count in making this association what it should be, and able to correct those conditions.

I want you to get in the game for your own sake. I want you to come across with every ounce of your backing upon the propositions that are put up to you. I want you to look upon this association just as though it were a department of your plant, as it really is.

Come in and talk things over; give us the benefit of your suggestions and your criticisms; put a little punch in your own business by putting your punch into association work.

Come out into the open with your views; don't be afraid to talk in plain English. Get it fixed firmly in your mind that we know what should and can be done, then help do it.

There are none of you who have any ground to talk about the other fellow, so forget the past things. Show me whether or not you are real business men, or want to be. The success of this association depends upon *you* being right from a business standpoint. Show me, all of you!

Plain English—You May Not Like It.

The first year of the association, under its present Board of Governors and officers, is nearly at an end. It has been a year full of hard work, under conditions that have been particularly discouraging at times in many respects. But it has, also, been a year in which tremendous advance has been made in spite of

the lack of coöperation that should have been given by every individual member, and most certainly was expected of them.

Had normal conditions prevailed during the months that have passed since the establishment of the central office under the direction of an executive secretary, this association would today hold a place as one of the most effective in existence. The progress that has been made under the present conditions most certainly is indicative of the truth of this statement.

The year started out under the candidly expressed opinions of many that only failure would result. It seemed to be the particular delight of some to rake up all the past scores and failures and rehash them again and again, as though by so doing they were promoting the best interests of themselves and improving business conditions of the city. This dwarfed vision still sticks to some, I am sorry to say, and betrays the business caliber of the man who sees only his own perfection and stays little, personally and from a business standpoint, because of it.

As in all associations, before the membership reaches the point where plain common sense and sound business judgment supersede the personal grudges and petty differences of the individual, the hardest obstacle to combat has been the lack of coöperation, of unity, or pulling together. It has seemed as though this lack has been extraordinarily developed in the printers of this city.

Personally, the individuals engaged in the business here, almost without exception, are good fellows in every sense of the word, but, unfortunately, this good fellowship doesn't extend to business dealings. Nor has it been noticeable to any degree toward the promotion of better things through real aid in helping the association put across constructive work that would be of benefit to all concerned.

The peculiar line of reasoning of some, that the best way to build up their business and remedy the acknowledged deplorable competitive methods practiced by those in business here is to work the "I told you so" overtime, has been exemplified over and over again. If there were the least element of constructive criticism in this thing of harping upon the fact that the ideal condition hadn't been reached, then there might be some justification for it. But there isn't a particle of anything but detriment in stuff of this kind.

Knowing full well, from many years of close connection with association work, the things of this nature that would keep coming up from time to time, one of the first things done was the opening of my "Blue Book," in which have been entered every complaint, every reported case of the actual or fancied violation of business ethics, and the results of the investigation of these reports. If it were possible for our members to go into these records, they would find that there has been very little said or done affecting the situation here as a unit which hasn't found a place in this book. It isn't the most pleasant reading obtainable, I can assure you, for it's full of the little, inconsequential bickerings that in themselves wouldn't amount to anything if it were not for the enlarging that was given them through repetition.

When you understand that I have investigated one hundred and eight complaints, and that fully seventy-five per cent of these had as their foundation absolutely nothing that should have taken over ten minutes to adjust, and that in every case, with two exceptions, a thoroughly satisfactory settlement was made, you will begin to see the folly of talking over these things.

The proof of the lack of the right coöperation that should have been given by every member is recorded by indisputable evidence. I am going to give you just a few of these facts that you may see for yourself, and seeing, will, perhaps, come to realize to just what extent you, personally, have been at fault in not helping to make possible much better conditions for your business.

Then it is up to you — not the other fellow — to make good in every way possible at your command, remembering

that this association is your association; that its sole object is to aid you in every possible manner to increase the profits on your product and to better the competitive conditions under which you must exist.

The one big, outstanding fact of the year's activities and advancement is that the burden of accomplishing what has been accomplished has been shouldered by less than eighteen per cent of our membership. This is a fact that should make every one of you who has plumped himself down into his office chair, done absolutely nothing in the way of personal work, refused to serve on any committee — but found time to tell his next door neighbor that "the organization isn't doing anything" — think and think hard.

Eighteen per cent of our membership represents but very few men, about sixteen, in fact. But it represents sixteen men who have sacrificed a lot of valuable time from a personal standpoint to push things along while most of you went on in your self-interested, smug way, kicking about conditions in general.

What do you suppose the status of this association would be today if each of you had been far-seeing enough to do as these sixteen men have done toward making possible a better business city?

If sixteen men can accomplish the actual results which have been accomplished, things would have been over the top in splendid shape if all of you had done your share. Now, wouldn't they? You know it!

But most of you kept your eyes on your little old desk, looking for a silver tray to be brought to you, with a nice stack of real money on it, and never turning a hand to help these sixteen men help your business.

Look at these figures for a minute:

Fifty-seven per cent of the members have carried the financial burden;

Forty-three per cent are now in arrears;

Fifteen per cent reported upon the cost-finding survey;

Seventeen per cent filed credit reports;

Forty-one per cent ratified the new hour-costs;

Twenty-two per cent ratified the Standard Labor Proposal.

Talk about unity of action! Most of our fellows don't know the meaning of the word, evidently.

And another thing: The average number of actual employers attending the general meetings during the past eleven months has been only twenty-four. That certainly is a fine record for a body of men who call themselves business men. No wonder that our customers quite frankly refer to all printers as "poor business men" and tell us we don't know our own business, when the association business sessions bring out such a poor attendance. Small wonder, also, that our credit ratings as substantial civic assets place us at thirty-fourth, when you make no effort to push association work.

These facts, just a few of the many that I might tell you, bring out clearly that the conditions as they now exist in this city are due entirely to ourselves and our lack of interest in even trying to better them. If those of you who know, without specific mention, that you have been among the number who have taken this slacker attitude, will stop a moment and think what this association really can be made to accomplish if every one of us gets in the game and pushes — and if you are wise you will do this very thing — then the coming months will be full of progress and actual results.

There are many things that are under way, both from a national and local standpoint, which mean much to our membership. But they can not be made effective, nor will they bring the proper results, unless all of us come to the scratch and put them over. It is time that those who always want to hang back until all the rest have gone ahead come forward themselves and show they have the necessary back-bone to serve in the way they should.

Don't forget, for a minute, that in spite of this attitude of most of you, the conditions in our city have been improved to such an extent that all of you have been benefited.

Not Visible, But There Just the Same.

One reason why many members of an association, such as ours, so often think there isn't the proper amount of activity in the office of the secretary is because of the fact that much of the work doesn't show on the surface. Perhaps seventy-five per cent of such activities are not discernible to those not directly connected with the central office.

Since the opening of the office in this city your executive secretary has met several hundreds of the bigger buyers of our product. It has been a case of perpetual propaganda for the advancement of better values and better prices. Discussions of the cost-finding system, embracing an explanation of the different units of the same, and of the cost-plus plan and its benefits to the buyer; direct-by-mail advertising suggestions, technical information, and many of the other things that enter into the relationship between our customers and our plants, all of which have the tendency to improve conditions for all of our members, have constituted this work.

That such activities are of direct benefit has been demonstrated several times during the past few months. As an illustration take the case of a booklet, the layout for which was prepared through this office. In addition to the booklet itself, the executive secretary was directly responsible for three additional pieces of printed matter for use in connection, each one of which was an absolutely creative piece of work. And this entire lot of printing, upon my advice, was placed upon a cost-plus basis, although the purchaser was inclined to follow the usual method and ask for bids.

There is a much larger field for a secretary of an association of printers than just the handling of office routine.

When you are talking things over with some fellow printer, mention some of the constructive things that have been accomplished instead of talking about what you think hasn't been done. If you want a list of these things, see me — I have a lot of them.

Think First, Then Talk About It.

The other day, in conversation with one of our members, the general situation as it now exists was touched upon. Had it not been for the absolute injustice of the attitude shown, the half hour consumed in verbal hysterics might have been profitable as a guide toward helping the situation by the use of the (mis)information given.

Speaking of competitive work, this member stated that there hadn't been a single instance where better prices had been obtained during the past year. Hearsay proof was cited in many cases as sustaining this contention. Many of the instances were based on fact, but the statement in its entirety was absolutely false and of incalculable harm when repeated to others.

There is upon record in this office a list of several large contracts, among them two which this particular firm had received, which, although always before sold upon the basis of price, have been completed this year upon a cost-plus basis. And the total amount of these jobs reaches \$68,200.

This conversation was just another instance of lack of knowledge and lack of thought. Just why a printer should always be so free to spread reports of this kind without absolute proof is one of the puzzles of the craft. There is nothing gained by it, and the seed sown in the minds of others who are always quite ready to pass it along makes just that much more needless work for the association officials.

It is characteristic of our craft members that the things they know of which are constructive and beneficial are never advertised, but let some little job get away from them and a three-sheet poster set in six-point would be overcrowded.

Look at This — Here Is a Real Record.

The service records of the collection department continue to show decided progress in every month of its operation. As has been stated before, the accounts of our members which are given us for collection are all practically outlawed; at least every effort has been made through ordinary channels for their collection.

Many of these accounts run back a number of years, and in many cases the contractors of these debts have moved and removed until it becomes a hard matter to locate them. In several cases we have traced from city to city until found. This has been made possible, in many instances, through the aid of other Typothetæ associations.

Here is one department that our members do not use as they should. A review of the activities of this department during the past eleven months shows that only thirty-three per cent of our membership have availed themselves of this service. With this limited number of accounts to handle, and the exceptionally hard task of collecting because of their age in most cases, this department has returned to this thirty-three per cent a grand total of \$1,837.39.

The oldest account collected had been on the books since 1911. There have been several dating from 1913 and 1914. Collections have been made in Missouri, New York, South Dakota, Illinois and other States. Take advantage of this department.

Wrong Idea — Takes Personal Effort.

One of our members, when approached in regard to serving upon a certain committee, gave as his reason for not doing so that he had served his time in the past. He also stated that he always paid his dues promptly.

Neither of these excuses was worth considering in the least. The man who doesn't keep everlastingly doing his full share in the activities of his association is like the drone in a beehive.

The payment of dues is not to be considered as an activity; it is in the nature of an investment strictly and, backed by actual participation in the things that are being made possible through the expenditure of his dues money, it is returned to him with a high rate of interest.

Trying to let yourself out and someone else in to do the actual work is one of the big detriments toward the right progress being made in this city. As givers of excuses, our fellows are at least original at times, even if those excuses won't hold water.

The alibis that have been given me since I have been among you will keep me out of every kind of a predicament that association with printers may get me into for the next twenty years.

Right Again — Pittsburgh Says "O. K."

Almost immediately after submitting the Plan for the Standardization of the Labor Department, the sole purpose of which is to remedy the labor situation, we began receiving objections and warnings.

Some of our members, who seem chronically inclined to oppose any and all measures which tend toward unity of action in association work, had severe attacks of cold chills and frost-bitten feet.

We were told that such a measure would at once be construed by the Federal Trade Commission as a violation of the antitrust laws. It is most amusing to witness the devotion upon the part of some in their self-appointed guardianship of these laws. It is more than amusing in this case in view of the fact that the best legal talent had found nothing contained therein that, by the widest interpretation, could be considered as in any way conflicting.

Others stated that their employees might not like it, and, of course, this argument was a clincher, our members being only the bosses and not entitled to dictate the policy of the firms of which they were heads.

It was called "impractical," "interference with personal business rights," and a lot of other things. One would have supposed it a plot upon the part of your secretary to put some one out of business. Seems like a mighty hard thing for these fellows to realize that the secretary is trying to help — not destroy.

And now comes the evidence that this particular piece of proposed service is not a wild, thoughtless matter after all.

The Employers' Association of Pittsburgh, through its secretary, sends the outline of a "Centralized Labor Bureau," to do just what the executive secretary of this association has proposed to our members should be done here.

Here is an association of various big business interests in a large city planning to meet conditions, the same as exist with us, in exactly the same way. Surely this should be evidence enough to convince any one that there must be worth to the measure. And you will find other cities doing the same thing.

The only difference in the plan as proposed in Pittsburgh and the plan for the standardization of labor in this city is that it was presented here at least three months earlier than in Pittsburgh.

Maybe after a while our members will come to realize that plans presented through this association to them are really worth while, and that the executive secretary, before presenting any such plans, takes the caution, whenever necessary, to secure the right advice from a legal standpoint.

Credit Department a Valuable Aid to You.

One of the most valuable service departments at your disposal is the one of Credits. Your best interests are here cared for in a way that affords you real protection against losses from those to whom credit should be refused.

This department has been of assistance to many of our members and has saved thousands of dollars by its use. The proper filing of your lists would give us a bureau that would prove far more valuable than Dun, Bradstreet, the Red Book, and all the others at your command.

We have gone to extraordinary effort to secure the lists from all of our members, but that laxity of coöperation has again prevented us from getting to the point where we should now be. Letter after letter, personal requests, and every way at our command, have been used to wake you fellows up to the fact that it means dollars to you in sending us these lists.

It is a disgrace to the business intelligence of our members that only seventeen per cent have so far sent in these lists. Members have repeatedly called up for credit ratings who haven't taken the little trouble to make possible the broadest service to themselves and others.

Don't hang back on this a day longer. Instruct your book-keeper to prepare this list at once. You were furnished with the blanks and rating key eleven months ago. Protect yourself and protect others by making this department complete.

If all the energy that has been expended by the printers in this city during the past year in verbal fireworks had been applied to pushing association work, this old town would be on the map as the best printing center on earth.

WATCH YOURSELF GO BY.

Just stand aside and watch yourself go by —
Think of yourself as "he" instead of "I."
Pick flaws; find fault; forget the man is you
And strive to make your estimate ring true.
The faults of others then will dwarf and shrink.
Love's chain grows stronger by one mighty link
When you with "he" as substitute for "I"
Have stood aside and watched yourself go by.

— Exchange.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Printing-Ink Man Will Help "Fool" Huns by Camouflage.

Remington Schuyler, formerly advertising manager of the Sinclair & Valentine Company, manufacturers of printing and lithographic inks, has enlisted in the Camouflage Department of the Navy.

Mr. Schuyler is a well-known artist and, without question, is doing admirable work in his new field of endeavor.

Thomas E. Donnelley Appointed on Paper Division of War Industries Board.

Thomas E. Donnelley, president of R. R. Donnelley & Sons Company, and one of the most prominent printers of Chicago, has been appointed as chief of the Print, Book and Writing Paper Division of the Pulp and Paper Section of the War Industries Board, and left for Washington recently to take up his new duties. The purpose of this division of the War Industries Board is to adjust the requirements of the business of the country for paper to conform to the facilities for producing and transporting.

Circular Letter Producers Organize in New York City.

For the first time in the history of the country the creators of direct mail advertising have gotten together in New York city and formed an organization known as The Circular Letter Producers' Association of New York. While the preliminary meeting was held less than two months ago, there are now over thirty members; and the plans which are under way indicate that it will not be long before a hundred or more of the reliable jobbers will be working for the upbuilding of the industry.

The officers of the association are: President, J. H. Donnelly, Multigraph-Peerless Letter Company; vice-president, James Gray, Gotham Multigraphing Company; secretary-treasurer, Charles G. McCoy, of the Association of Employing Printers.

The new association has been admitted to affiliation with the Association of Employing Printers and regular meetings

are held in the rooms of that organization in the Flatiron building. At the last meeting, Field Manager Kepley of the American Multigraph Sales Company, Cleveland, and F. E. Cotharan, New York manager of that company, were invited guests and took up grievances which have arisen in the past.

Robert S. Mann a New Instructor at Missouri University School of Journalism.

The appointment of Robert S. Mann as assistant professor of journalism in the School of Journalism of the University of Missouri has been announced by Pres. A. Ross Hill. Mr. Mann was graduated from the school in 1914. After graduation he served two years on the *Cincinnati Post* as reporter and desk man. He went from Cincinnati to Cleveland, where, on the *Cleveland Press*, he was in charge of the copy desk and served as assistant editor and more recently as financial editor. While at Missouri he was student assistant in journalism and wrote a bulletin upon "The Editorial Page" for the *University Bulletin* series. He was born in Kansas City, Missouri, and is the son of A. D. Mann.

Mr. Mann succeeds Charles G. Ross, who resigns to accept the position of Washington correspondent of the *St. Louis Post-Dispatch*. Mr. Ross has been a member of the faculty of the School of Journalism since its establishment as the first school of journalism in 1908.

Spanish Printing House of New Orleans Expands to Honduras.

The Crescent Printing Company, Incorporated, Spanish printing specialists of New Orleans, has added another to its list of Latin-American agencies, this being in La Ceiba, Spanish Honduras. From its headquarters in this city, the Crescent Printing Company, Incorporated, supplies many of the leading business houses of Mexico, Central America and the West Indies with their printing and office supplies.

Three years ago, realizing that New Orleans, as the gateway to Latin Amer-

ica, would need a printing establishment specially equipped to handle high-class Spanish printing, the Crescent Printing Company, Incorporated, was formed. In these three years expectations have been more than realized. Orders for Spanish printing have been received from all parts of the United States, and the constantly increasing volume of Latin-American business made it necessary for the company to open its own agencies in those countries.

The president of the company, Alfredo Blanco, of Cuba, was formerly connected with the Lanston Monotype Machine Company, of Philadelphia, as its representative in the West Indies. He resigned that position three years ago to become associated with The Crescent Printing Company in the capacity of president and manager.

Veteran Minneapolis Printer Honored by Competitors.

Fred L. Smith, dean of Minneapolis employing printers, was tendered a surprise dinner upon the occasion of his seventy-fifth birthday, July 2. About eighty of Mr. Smith's "competitors" gathered on this occasion to honor him for his clean-cut business ethics and untiring efforts toward the betterment of local trade conditions, which had made him beloved by all. Short talks were made by several admiring friends among the local printers and supplymen.

A series of "historic tableaux," showing "busy scenes" in the Harrison-Smith plant, brought roars of laughter. These were terminated by the signing of the recently concluded agreement between the local typographical union and the employer whereby the plant again became unionized after a lapse of thirteen years. N. C. O'Connor, secretary of Minneapolis Typographical Union, and Mr. Smith signed the agreement for the Harrison-Smith Company as a fitting ending for a splendid occasion.

As a last evidence of the esteem in which Mr. Smith is held, Claude Kimball, the toastmaster, in a few words of congratulation, presented him with the finest watch it had been possible to secure.

Mr. Smith, as honorary president of the Minneapolis Typothetæ, has been actively associated with the organization's progress for many years. As a member of the Executive Committee of the United Typothetæ of America for many years, he is well known in printing circles throughout the country. He has been actively connected with the craft in the city of Minneapolis for over half a century.

A New Sweeping Compound Is Placed on the Market.

The Great Western Cleaner Company, Broadway and Walnut street, St. Louis, Missouri, has perfected, and announced as ready for distribution, a sweeping compound known as "Sweep-O." It is claimed that this compound is of particular advantage to printers in that it permits of sweeping while work is going on in the plant, as it holds the dust to the floor. In reciting some advantages of this compound, the Scherckvertising Company, also of St. Louis, which organization looks after "Sweep-O" publicity, states that with the use of this product printed sheets are not soiled through dust settling on them, and that the machinery is also protected, as dust can not possibly get into oil-holes, crevices, etc. Those of our readers who would like further particulars regarding "Sweep-O" are advised to write the company at the address given above.

Nebraska Press Association Has Social Meeting.

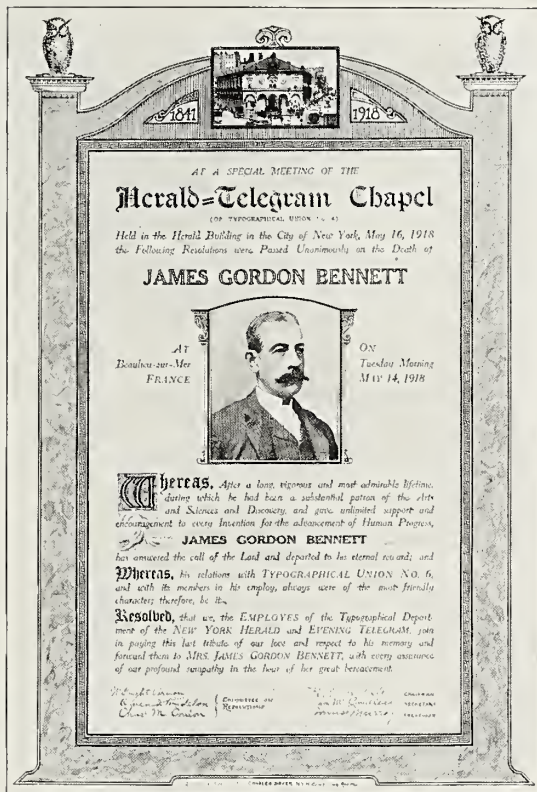
The second annual social meeting of the Nebraska Press Association was held in the Hotel Fontenelle, Omaha, June 20, 21 and 22. This was a joint meeting of the Nebraska, Iowa and South Dakota editors and their wives, as the Omaha Chamber of Commerce, which supervised the entertainment of the editors, and the Executive Committee of the Association had extended the invitation to the neighboring editors and their wives. About six hundred were present for the entire convention.

No business was transacted at the meetings. Patriotism was the feature of every session, patriotic singing, music and speaking and patriotic decorations being characteristic of each gathering.

Resolutions of Respect to Memory of James Gordon Bennett.

THE INLAND PRINTER has received from William Mounce, of New York city, trustee of the Union Printers' Home, Colorado Springs, a photograph of the printed resolutions of respect to James Gordon Bennett, late publisher of *The*

New York Herald. Significance is given these resolutions through the fact that they were adopted by employees of Bennett, compositors, operators and make-up men of the Herald-Telegram chapel, and designed by Charles Bayer of the make-up force. As will be noticed from the half-tone illustration, the design is a combination of type, pen and



Resolutions Prepared in Memory of James Gordon Bennett.

brush work. Mr. Bayer took an impression of the type-matter on extra heavy kid-finished bristol, using a Washington hand-press for the purpose, and then embellished the design with brush and pen. The panels are cut out, the photographs of Bennett and the Herald building being tacked on the back. The original is 17 by 22 inches in size, the frame being 21½ by 26½ inches.

News From Wyoming.

A. H. Maxwell, owner of the *Wyoming State Journal*, has recently sold that paper and resumed the practice of law at Lander. He is going to enter the political race for prosecuting attorney. His paper has been purchased by John W. Cook.

Louis Davidson, proprietor of the *Miner*, Hudson, Wyoming, and secretary of the State Editorial Association, has discontinued the publication of his paper owing to the high price of paper and the increased cost of mailing. In his farewell editorial he "ripped up" the present

administration for its attitude toward the country newspapers. He predicts that sixty per cent of the newspapers in Wyoming will go to the wall in less than four months.

The State Editorial Convention which was to have been held at Laramie, July 21 to 23, has been postponed. Serious cloudbursts have taken place in Wyoming during the past month and miles of railway have been washed away. This has been felt a great deal by the country newspapers, which have experienced great difficulty in obtaining supplies. In all, sixteen railway bridges have been washed away and lost.

Printing conditions in Wyoming are reported to be fair, in spite of the fact that the heavy rains have interfered with the farming industry. The mineral wealth of the State has helped things along. The oil industry is booming in certain parts, and there has, in consequence, been considerable printing. Getting the proper price for it is a question which has troubled not a few of the disciples of Franklin. There is great need for educational work among the printers of Wyoming.

J. H. Casey, University of Missouri, Wins Prize.

The prize of a \$50 Liberty Bond, offered by J. B. Powell, associate editor of *Millard's Review*, Shanghai, China, for the best editorial by a student of the School of Journalism of the University of Missouri on a prescribed topic, has been awarded to John H. Casey, of Knoxville, Iowa. The topic for 1918,

the first year of the award, was: "Why Every American Newspaper Man Should Make a Special Study of China and of the Problems of the Pacific as They Affect America and the Future Peace of the World."

The judges were Rollo Ogden, editor of the *New York Evening Post*; Harvey Ingham, editor of the *Des Moines Register and Tribune*, and one other. The judges awarded the prize by unanimous decision.

Mr. Casey is the son of W. J. Casey, editor of the *Knoxville (Iowa) Democrat*.

Franklin-Typothetæ of Chicago.

What was without question the largest and most interesting meeting of the Franklin-Typothetæ of Chicago was held on Thursday evening, July 18, at the City Club. The meeting was announced as a "war-time emergency dinner," and subjects of importance, bearing on the changes that are being brought about in the industry as war-time necessities, were considered by those present.

Mark L. Crawford, director of the United States Employment Service for the State of Illinois, explained the new plan by which the employment of labor will be centralized, thus eliminating the competitive bidding for labor in the various industries producing war materials, and facilitating the supplying of labor to those industries. Under this plan the United States Employment Service, through its various offices

an experienced specialist in his department, was impressive of the magnitude of the interest they represented. M. W. Morehouse, superintendent of the Brooklyn works, was the toastmaster of the evening. P. T. Dodge, president of the company, in a review of the development of the linotype machine, paid a graceful compliment to the skill of the men who had conquered all difficulties and made possible that which had been declared

astically of his army work. He is now stationed at Camp Funston. Only one casualty has as yet been reported, the death of Thurlow A. Weed, a former compositor.

The employing engravers of Denver had a meeting recently in order to talk over the matter of credits and other subjects of interest to their business. All the houses, eight in number, were represented. It is expected that they



throughout the country, will control the distribution of unskilled labor after August 1.

George Olmstead, president of the National Paper Trade Association, gave an illuminating talk on the paper situation, setting forth the difficulties which confront the manufacturers of paper and the reasons therefor.

T. G. McGrew, superintendent of the U. T. A. School of Printing, at Indianapolis, spoke on the work that is being done by that institution in training skilled workers for the trade.

"Get-Together Dinner" of Mergenthaler Linotype Company's Executive and Department Heads.

One of the most interesting and pleasant events of the past month in printing circles took place at the Engineers' Club, New York city, on the evening of June 10, the occasion being the "Get-Together Dinner" of the executive staff of the Mergenthaler Linotype Company and department heads of the company's works at Brooklyn. The presence of such a numerous body of managers, each

impracticable. Norman Dodge, general manager, talked about his experiences abroad, with particular reference to the satisfactory manner in which the linotype sustained its reputation in foreign countries under the most adverse conditions of climate and bad usage.

Denver Notes.

Thomas P. Rodgers has tendered his resignation as secretary and business agent of Printing Press Assistants' Union No. 14, having assumed his new duties as federal labor examiner in the office of Rody Kenahan, state director for the United States Department of Labor. R. G. Mills, president of No. 14, is temporarily filling the office of business agent. Rodgers will also resign as secretary of the Allied Printing Trades Council, an office he has efficiently filled for the past several years.

Altogether forty-two members of the Denver Typographical Union are in the United States service in various capacities. Every week sees a vacancy made in the ranks of Denver's printing fraternity. Ethan Wepf, proprietor of the Wepf Printing Company, writes enthusi-

will become a branch of the Typothetae. Provision is made in the constitution for them to become a branch, and there is no reason why they should not be a part of the membership with the services of Secretary Allen at their disposal.

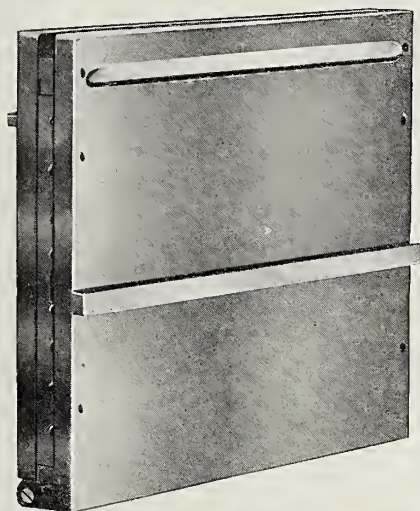
Annual Meeting of Ideal Coated Paper Company.

The annual convention of the Ideal Coated Paper Company, Brookfield, Massachusetts, was held this year at the Hotel Worthy, Springfield, Massachusetts, June 11 to 13. General business policies were discussed, and different ideas and plans were talked over and decided upon as to the best way by which the recognized "Ideal" standards for service and quality can be maintained during these critical times.

On the second day those in attendance were the luncheon guests of the American Writing Paper Company at the Springfield Country Club. During the afternoon the party was taken on an automobile tour around Holyoke and closed the day by visiting several of the many mills operated by the American Writing Paper Company, where various

grades of paper were seen in the process of manufacture.

Those present at the convention were: William MacLauren, president; John MacLauren, treasurer; George Goodsir,



McGrath Plate-Casting Attachment Closed for Insertion in Line-Casting Machine for Molding Stereotype Plate.

vice-president; Frank A. Sanborn, Western representative; Louis Reutinger, Middle West representative; John W. Sterling, Eastern representative; Lindoff A. Bassett; Henry M. Donahue; Frederick W. Farrell; Andrew J. Leach; John H. Bluemer and Fred W. Works.

Between the days of August 2 and 12 the Ideal company's plant and offices will be closed down to allow employees to enjoy their annual vacations.

Owners of Line-Casting Machines Can Now Make Stereotypes at Low Cost.

Probably no new device or machine in the field of printing has been brought forth during recent years which offered more far-reaching possibilities than does the new McGrath plate-casting attachment for line-casting machines. This new device is now being manufactured and is offered for sale by The Thompson Universal Typecaster Company, 223 West Erie street, Chicago, Illinois.

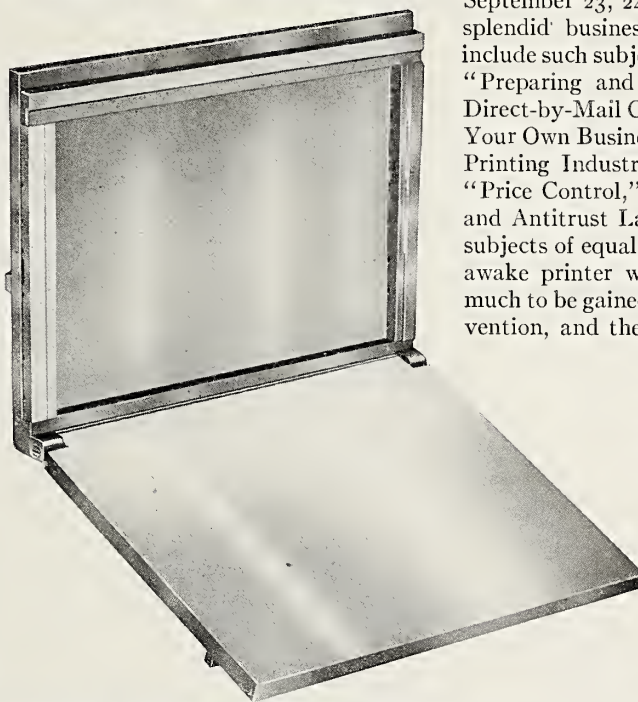
The small-town publisher who has not regretted his lack of stereotyping equipment is the exception. The cost of such equipment, however, has been prohibitive to most publishers and printers in the past, but, with the perfection of this invention of A. C. McGrath, those who have line-casting machines can secure adequate plate-casting equipment at a price which we understand will be extremely low.

Two illustrations of the McGrath plate-casting box are shown on this page, one showing it open and one with the box closed. To cast a plate, the matrix is

inserted in the box, the box is closed, and placed in the first elevator of the line-casting machine. The lever is then pulled and the machine does the rest. The full force of the metal-pump delivers the molten metal into the box, and a sharp, solid plate results. No changes in the line-casting machine are required. Plates $4\frac{3}{8}$ by 3 inches, or smaller, may be made with this simple device, the equal in quality to those made by the latest improved stereotyping machinery.

Matrices can be made from especially prepared matrix-board with a job-press, but plates may be cast from any matrix furnished the publisher by advertisers or others. It opens to the country publisher an enlarged field for the solicitation of foreign advertising, as many advertisers will buy space only from publishers equipped for stereotyping. In the literature furnished THE INLAND PRINTER for the preparation of this item another use is described which should prove a profitable one in many instances. It is the making of stereotyped letters from wood type. It is often found that the wood type equipment is short of the amount required for the work in hand. With this device in the plant the desired letters are quickly made and the lines displayed as they should be.

In addition to the illustrations of the casting-box itself, we are showing on this



McGrath Plate-Casting Attachment for Line-Casting Machine (Open).

page an illustration printed from a stereotype made by the McGrath process.

Publishers and printers who would like further details concerning this attachment should write the company at the address given.

News Notes From the United Typothetæ of America.

The program of the thirty-second annual convention of the United Typothetæ



Printed From Stereotype Cast on Linotype With McGrath Plate-Casting Attachment.

of America, to be held at Cincinnati, September 23, 24 and 25, will be a most splendid business program, for it will include such subjects as "Better Letters," "Preparing and Presenting a Plan for Direct-by-Mail Campaign," "Advertising Your Own Business," "Education for the Printing Industry," "Abnormal Costs," "Price Control," "Business Associations and Antitrust Laws," and other timely subjects of equal importance. The wide-awake printer will realize that there is much to be gained in attending this convention, and the program is so inviting that it is expected that the attendance will exceed any convention previously held. The complete program as arranged to date will be found elsewhere in this issue. The members of the United Typothetæ of America are taking considerable pride in displaying the Typothetæ emblem (decalcomania window sign) on their display window, showing the buying public that they are members of the national organization of their industry.

The composite statement of cost of production for the year 1917 is fast nearing completion. It is expected that the composite statement will be issued within

a comparatively short time. This statement will be most heartily welcomed by the members of the organization.

Through the activities of the field staff, local organizations are springing up in all sections of the country. Of course, the printers are awake to the possibilities of organization work and the benefits resulting therefrom, and are showing a willingness and desire to inaugurate and support organization activities in their respective localities. The result is that the membership roll of the United Typothetae of America is the largest in the history of the organization.

It would be well for those engaged in the printing industry, contemplating taking up some specialized line of study in connection with the business, to plan now their work for the fall and winter months. The United Typothetae of America offers correspondence courses in estimating and salesmanship which should be investigated by all those desirous of an opportunity of advancing themselves. These courses offer splendid training and the fee is indeed nominal. For information address United Typothetae of America, 550 Transportation building, Chicago, Illinois.

Daniel Ross Cameron Passes Away.

Daniel Ross Cameron, one of the founders of the firm of Cameron, Amberg & Co., stationers, printers and blank-book makers, Chicago, passed away on June 26, at Altadena, California, where he has lived since 1912, at which time he retired from active business. Born on August 19, 1836, at Summerstown, Ontario, Mr. Cameron received his early education in the common schools of Summerstown and the high school at Williamstown, Ontario. He went to Fort Covington, New York, where he clerked for five years in the general merchandise store of Manning & Tuttle, leaving this position to form a partnership under the title Ware & Cameron, general merchants. In 1863 he sold his interest in the business and moved to Chicago. From 1865 to 1870 he was employed by Culver, Page & Hoyne, stationers and printers; then, with W. A. Amberg, he formed the firm of Cameron, Amberg & Co., which is still in business at 163 West Randolph street, Chicago.

Mr. Cameron at all times took a great interest in matters pertaining to the welfare of the community in which he made his home, and held high positions in connection with the administration of the affairs of Chicago and Cook County. For six years he was a member of the Board of Education of Cook County. He was also a member of the Board of Education of Chicago for about twenty-one years, devoting considerable

of his time to the work, holding the office of president twice, and serving as chairman of nearly every committee.

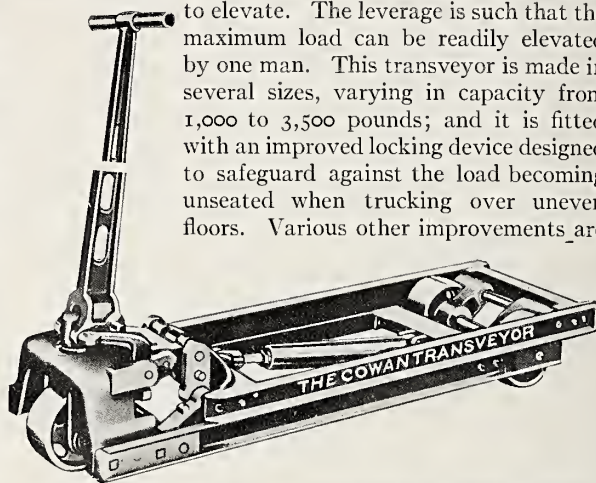
Look Out for This Printer, Linotype Operator and Forger.

A smooth forger has been working in Iowa country newspaper plants, forging names to checks, obtaining money therefor, and passing on to other places before his crimes were found out. His procedure is similar in all instances, and publishers are advised to scrutinize closely all men who unceremoniously appear and solicit employment. E. J. Feuling, publisher of the *Tribune*, New Hampton, Iowa, has spent considerable money to apprehend this crook, and to further his quest has sent THE INLAND PRINTER data on the characteristics of the man and the methods he employs, asking that publishers generally be on the lookout for the forger. We quote from Mr. Feuling's description as follows: "About 5 feet, 6 inches tall, and weighs about 150 pounds. Is about thirty-five to thirty-eight years of age. Claimed to be thirty-eight years of age. Medium dark complexion; blue or gray eyes; dark hair, rather thin on top, with extra high forehead; features inclined to be sharp; smokes cigars and cigarettes; seems to have plenty of money; plays pool; a quiet but intelligent talker. Nicely dressed and clean shaven at all times. A little cranky in his ways and is inclined to express his displeasure aloud when machines do not work properly. Claims to know all about a linotype or intertype and is a good ad and job man. Has several aliases; gave his names as Ed S. Rogers at New Hampton, but made the checks payable to E. S. Rogers and to H. E. Rogers. At Forest City, he worked under the name of Harry E. West. Usually claims to have lady friend in some near-by town. At New Hampton he said he had no relatives but had a lady friend at Mason City. The night he left he told rooming-house lady he was going to his sister's to get his trunk. At Forest City he claimed his 'friend' was a milliner at Albert Lea, and that he had a half-sister living in the country out of Albert Lea. Can be identified by E. J. Feuling, New Hampton, Iowa, or W. R. Prewitt, Forest City, Iowa."

Mr. Feuling requests publishers to watch for this man and, if found, to have him held and wire F. H. Kezar, sheriff, New Hampton, Iowa.

A New Cowan Transveyor.

The latest addition to the line of transveyors manufactured by the Cowan Truck Company, Holyoke, Massachusetts, is the new "Model G," a half-tone illustration of which appears on this page. It is of rugged construction, and we are informed it is an easy machine to elevate. The leverage is such that the maximum load can be readily elevated by one man. This transveyor is made in several sizes, varying in capacity from 1,000 to 3,500 pounds; and it is fitted with an improved locking device designed to safeguard against the load becoming unseated when trucking over uneven floors. Various other improvements are



Latest Product of the Cowan Truck Company, Holyoke, Massachusetts.

also incorporated in this machine. The ease with which it elevates its maximum load and its quick operation should interest employing printers whose trucking requirements demand trucks of the capacities above mentioned.

John Royle & Sons Issue Interesting Booklet.

The contents and nature of a pleasing booklet recently issued by John Royle & Sons, Paterson, New Jersey, manufacturers of routing, trimming, beveling, mounting and etching machinery, etc., are graphically told in the "Foreword." This page reads as follows: "The origin of so many useful machines is lost in a maze of conflicting traditions, and credit is of necessity so often misplaced that the writer considers it no less a duty than a pleasure to revisit in memory the scenes of other days, and to present in enduring form these facts concerning the origin and development of the routing-machine." Then, throughout forty pages, the author, Vernon Royle, presents a generic sketch of the development of the routing-machine. The story is of interest from a historical standpoint, and, by following the development of such machines, considerable practical information is also given out. The booklet is profusely illustrated with pictures of the routing-machines of various periods, from the year 1857 to the present day. The frontispiece is an illustration of a router, the title under which tells its story thus: "Sixty years of service and still running strong."

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 61.

AUGUST, 1918.

No. 5

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing-trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; Chicago Trade Press Association; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Advertising Association of Chicago.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When **Subscriptions Expire**, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BOOKS.

"NOT A PAGE of dry reading in the entire book" is THE INLAND PRINTER's opinion of Samuel Murray's "Seven Legs Across the Seas." This union printer's volume of world-wide travel—of 434 pages, 24 pictures and 3-page map—will entertainingly instruct you as to conditions, customs, mode of living, etc., of peoples living on five continents—Europe, South America, Africa, Australia and Asia—also information about printing; \$2.50 in bookstores, but a special price (prepaid) to printers only, \$2. Order from publishers, MOFFAT, YARD & CO., 116-120 W. 32d st., New York city.

BUSINESS OPPORTUNITIES.

FOR SALE—Printing-plant; inventory over \$100,000, doing business of \$150,000 annually; has made profit of \$25,000 annually for past five years; 80 per cent of business contract work; all machinery strictly modern and in A-1 condition; 6 cylinder presses, 4 linotypes and monotype; will sell for \$60,000 and will take a good part of purchase price in printing, as owner publishes monthly publication and also has large amount of specialty work to be done; located in up-to-date, healthy, growing city of 200,000, G 675.

FOR SALE—Printing-plant in St. Louis; 6 cylinder presses, linotype composing-room, platens and bindery to correspond; a fine plant, well located and arranged; low rent and expenses; a splendid opportunity for Eastern printers who desire a Western branch to protect their business threatened by the new postal rates; rock-bottom values. G 687.

WEEKLY NEWSPAPER in western Washington, 25 miles from Seattle, for sale; receipts for 1917 were \$2,610; low rent; one-man shop; advertisements mostly under yearly contract; plant includes 6-folio cylinder, 10 by 15 press, motor, 25½ Advance cutter, perforator, stapler, 85 fonts type; \$1,500, half cash. BOX 176, Issaquah, Wash.

COME TO ARKANSAS—One of the best-equipped Democratic weekly newspaper and job offices in richest rice district in Arkansas for sale; practically all new machinery; doing an annual business of \$5,000; population 1,500; retiring from business; \$3,000 cash required, balance on easy terms. J. M. LANDIS, DeWitt, Ark.

FOR SALE—A \$70,000 printing plant in one of the largest cities of the Middle West; made \$20,000 last year without solicitors; owner must quit on account of ill health; \$40,000—\$20,000 cash, balance to suit; a splendid opportunity for a couple of good men. G 696.

WANTED—One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheets or carbonized; large demand; liberal commission. THE WIRTH SALES BOOK CO., Chicago.

WILL SELL OR LEASE bookbindery now operated in connection with printing plant; good equipment; located in a Southern city; if bought, may be removed where desired or operated from present location. G 697.

FOR SALE—A first-class Iowa county-seat weekly, doing business of about \$10,000 a year and showing a splendid net profit; office rent only \$25 a month; will sell at a sacrifice, as publisher is in draft. G 679.

FOR SALE—Composition-plant; two-machine plant, and only one within radius of 150 miles; owner in draft; doing good business; will stand investigation. FISHER TYPESETTING CO., Wheeling, W. Va.

FOR SALE—Good, live job-printing plant in Indiana county-seat of 20,000; price \$3,500. G 658.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; circular and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE—Model 1 linotype, with 2 molds, automatic sort stacker, 2 extra magazines, in first-class condition; now equipped with German keyboard, can be changed to English at slight cost; 1 drum cylinder Babcock printing-press, 38 by 51 inch bed, with Mentges folder, for sale cheap. SEEMANN & PETERS, Saginaw, Mich.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only \$4.80.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

FOR SALE—Secondhand Kidders: one all-size adjustable rotary press, size 43 by 56 inches, minimum sheet 26 by 34 inches, cuts anything between, prints two colors on top and one color on reverse side of the web, has traveling offset web and can do 133-line screen half-tone printing; machine in A-1 condition, with complete equipment; immediate delivery. Also one Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour; machine in perfect condition, has never been used; possession at once. Also one Kidder 30 by 30 inch rotary press, printing two colors on the face and one color on the reverse side of the web, for electrotpe plates. GIBBS-BROWER CO., 261 Broadway, New York city.

FOR SALE—6 outfits (A) with 2 pony Miehles, 7 jobbers, 38-inch Oswego late style cutter, Vandercook proof-press, cabinets, large stones, Miller saw; (B) with 10 by 15 N. S. Chandler & Price press, 25½-inch cutter, type, etc.; (C) 10 by 15 and 12 by 18 N. S. presses, 32-inch Diamond lever cutter and fine composing-room; (D) 12 by 18 C. & P. 32-inch Diamond power, two 40-case stands, fine type, etc. Can sell outfits all or part. Also large stock cylinders, Gordons, Universals, and stitchers, 14 by 20, 4-roller Phoenix jobber, 25 by 34 Hall 5-fold circular folder. Tell us your wants and machinery you have for sale. WANNER MACHINERY CO., 716 S. Dearborn st., Chicago, Ill.

FOR SALE—One Dexter quadruple-sixteen magazine folder; this machine delivers from one sheet four folded sections of eight, twelve or sixteen pages each, with edges cut open, with serrated cutters being used to give a rough-edge effect; sheets are fed to a cutting cylinder making four strips, then collating and cutting apart when the fold is being made, delivering a folded product and packing separately four sections of eight, twelve and sixteen pages each, open on all sides; range of sheet sizes from 35 by 46 to 40 by 56; price \$1,500. Cross continuous-feeder attachment, delivering 8,000 to 10,000 folded signatures per hour; price \$500. BROCK & RANKIN, 619 S. LaSalle st., Chicago, Ill.

FOR SALE, at a bargain, several fonts of linotype mats, 6, 8, 10, 11, 12 point; some of these fonts are practically new, all in good condition; if interested, write for press-proof and prices. O. B. GRANUM, 1116 Franklin, Houston, Tex.

BOOKBINDERS' MACHINERY—Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

LINOTYPES—Three Model 1 machines, with complete equipment of molds, magazines and matrices. NEW HAVEN UNION CO., New Haven, Conn.

LINOTYPE—Model No. 1, Serial No. 8011, with one magazine, liners, ejector-blades, font of matrices. TRIBUNE PRINTING CO., Charleston, W. Va.

LINOTYPE—Model 5 (rebuilt from Model 3), No. 7286; molds, matrices, liners and blades. SUNSET PUBLISHING HOUSE, San Francisco, Cal.

FOR SALE—Harris automatic press, size 15 by 18, with sheet, card and envelope feed. RICHARD PRESTON, 49A Purchase st., Boston, Mass.

LINOTYPE—Model 2, Serial No. 706; 1 motor, 1 magazine, 8 fonts of matrices. ARYAN THEOSOPHICAL PRESS, Point Loma, Cal.

LINOTYPE—Model 1, Serial No. 6605; 1 magazine, 1 mold and 1 font of matrices. METROPOLITAN PRESS, Seattle, Wash.

FOR SALE, or will trade for a small Miehle, one 42 by 64 Miehle, in good condition. DIXIE PAPER & BOX CO., Atlanta, Ga.

FOR SALE—Two metal-pots with gasoline burners, all complete and in good shape. BERNE WITNESS CO., Berne, Ind.

FOR SALE—No. 7 Boston wire-stitcher, in splendid condition. RICHARD PRESTON, 49A Purchase, Boston, Mass.

FOR SALE—New 64-inch Seybold cutter with automatically moving guides and motor attachment. G 695.

HELP WANTED.

Bindery.

WANTED—First-class paper-ruler, acquainted with Hickok double-deck ruling-machine, automatic feeder; wages \$30 per week; non-union. BLACKWELL-WIELANDY BOOK & STATY. CO., St. Louis, Mo.

WANTED—Bookbinder, experienced in ruling and forwarding; permanent position, good wages. W. F. HUMPHREY, Geneva, N. Y.

WANTED—Paper-ruler and cylinder pressman; one of the best shops in South; permanent. J. W. BURKE CO., Macon, Ga.

WANTED—A man capable of forwarding and finishing blank books. WARDEN COMPANY, Oklahoma City, Okla.

Composing-Room.

WANTED—Foreman medium-sized plant; must have positive character and be able to drive jobs through without delay; practical printer and systematizer; state experience and wages desired; Kansas City, Mo. G 650.

WANTED—Compositors, two-thirds; union shop, good location; scale \$19.50; will pay more for good men; state experience, etc. HOBSON PRINTING CO., 151 Northampton st., Easton, Pa.

Managers and Superintendents.

LABEL AND BOX COMPANY, many years established, desires to secure a man qualified to manage the business; will consider an investment. G 677.

Miscellaneous.

BOOKBINDERS, printers, pressmen, machine operators, who are steady, sober men, can find employment in a bone-dry town; union establishment. TUCKER PRINTING HOUSE, Jackson, Miss.

Office.

WANTED—Head bookkeeper and financial assistant for large printing firm; good education and successful record essential; man in early thirties preferred; exceptional opportunity for the right man; state particulars fully. G 694.

Pressroom.

PLATEN PRESSMAN WANTED—Capable man to handle Gordon pressroom in growing city of the Rocky Mountain region; is expected to care for and cut stock, to feed, etc.; must be experienced in the finishing of the product of a small modern stationery plant; preference given married man; salary to start, \$26.50; if not union, must be willing to join. G 685.

WANTED—Pressman; one familiar with Goss newspaper press and jobbers; growing New England corporation; excellent opportunity for the right man. G 683.

WANTED—Pressman who can operate American Autopress; non-union; 8 hours per day. G 549.

INSTRUCTION.

LINOTYPE INSTRUCTION—17 Mergenthalers; evenings, \$5 weekly; day course (special), 9 hours daily, 7 weeks, \$80; three months' course, \$150; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice; keyboards free; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-137 East 16th st., New York city.

MISCELLANEOUS.

STOCK-CUTTING CHART—Shows instantly the number of sheets required to produce a given number of copies from a given number of copies per sheet; invaluable to estimators, stockcutters and stockkeepers; price \$1. JAMES A. WEST, 1312 Eye st., N. W., Washington, D. C.

WASH DIRTY TYPE by the case; make your washing devices—it's easy; instructions and constructing sample by mail, \$3. F. P. GAFFNEY, Commercial Printer, Central bldg., Atlanta, Ga.

SITUATIONS WANTED.

All-Around Man.

YOUNG MAN, 32 years old, married, sober, South American, wants situation in printing-shop; was in charge for last 8 years of printing-shop of 8 platen presses (Universal and C. & P. Gordon), 2 two-revolution cylinders, ruling-machine, envelope machinery, binding, and almost everything of printing business; thoroughly practical in all branches, chiefly presswork, four-color process inclusive; 18 years' experience; O. K. in estimating job prices; speaks English, French and Spanish, and has also been correspondent for several years; typist; best of references. G 678.

Bindery.

ALL-AROUND BOOKBINDER, edition and pamphlet, experienced on all machinery; held foreman position 15 years; 44 years of age; would like to make a change. G 699.

BINDERY FOREMAN, competent in all branches, first-class mechanic, good executive ability, wants position to take charge of a bindery. G 686.

Composing-Room.

HIGH-CLASS, all-around compositor, of more than ordinary ability, is desirous of locating in West or Southwest with a small but progressive office; 20 years' experience on high-grade printing; thoroughly practical; can take charge of mechanical departments; union; references. T. B., 7 Bigelow st., Cambridge, Mass.

MONOTYPE KEYBOARD OPERATOR wants steady position in southern California or some Western State; 6 years' experience on all classes work; married, not subject to draft. G 662.

Cost Accountant.

A PRACTICAL cost-system accountant and estimator, for the past 5 years assistant and business manager of a medium-size plant, is open for employment September 1; he is sober, competent and reliable; can furnish best of reference as to character and ability, and by performance; salary \$36. G 682.

PROCESS WORK —and Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotipers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72. Post-free. Specimen Copy, Post-free, \$0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A. W. PENROSE & Co., Ltd.**, 109 Farringdon Road, LONDON, E.C.

Managers and Superintendents.

A SUPERINTENDENT-FOREMAN with unusual qualifications seeks change, with view to locating permanently; had considerable experience installing and systematizing plants; familiar with the principles of scientific management, understand handling help, can promote harmony and secure cooperation; good estimator, layout, and can give instructions intelligently; 20 years' experience as an executive, handling all classes of work; age 40; a man of principle with the right sort of initiative, and does not stand still; desires to connect with progressive firm; now superintendent large Western plant; go anywhere. G 661.

MANAGER-SUPERINTENDENT seeks connection with job-plant doing machine or high-grade work; 20 years' executive experience; conversant with modern methods; systematic; A-1 references; go anywhere. F. M. WARREN, 189 Hamilton st., Cambridge A, Mass.

ADVANCEMENT from mechanical departments desired by printer-pressman with broad experience as job and ad compositor, linotype operator and pressman; now foreman; excellent references; north central location desired. G 689.

WANTED — Position as superintendent working departments, printing, binding and loose-leaf; factory and jobbing experience; safe estimator and practical expert. G 692.

Miscellaneous.

WANTED — Position with a reliable concern where merit and incentive will be rewarded according to services rendered; have been salesman and executive for past 16 years; at present and for past 6 years superintendent of one of the largest concerns in the country; am 36 years of age and desire the hardest position to fill there is in the printing game; salary to begin on no object, provided the position can be made to pay well. G 693.

Pressroom.

PRESSROOM FOREMAN, sober, young, thoroughly competent cylinder, rotary and web pressman, one who can produce quality and quantity and who is sober, reliable and industrious, desires steady position anywhere as foreman or working foreman; age 34; best references; will not consider any offer under \$35 a week. G 690.

MARRIED MAN, sober, young, thoroughly practical in all kinds of presswork, four-color process inclusive, platen presses and cylinders, wants situation any part of the States; speaks English, French and Spanish; best of references. G 684.

WANTED — Position as pressroom foreman or superintendent of small shop desiring nice work; Southwest — Texas or Oklahoma preferred. G 681.

SITUATION WANTED by first-class cylinder pressman; can furnish best of references; prefer outside of Chicago. G 698.

SITUATION WANTED as pressroom foreman; have had experience in all classes of work; can furnish references. G 627.

FIRST-CLASS cylinder pressman desires position; executive ability; Chicago preferred; union. G 691.

Proofroom.

POSITION WANTED — Proofreader; woman of 9 years' experience; job, book and railroad printing; union. G 680.

WANTED TO PURCHASE.

WANTED — Secondhand Kidder or New Era roll-feed, bed and platen presses, of any size or type, with or without special attachments. GIBBS-BROWER CO., 261 Broadway, New York city.

WANTED — To buy one Miehle press, in good condition; either 0000 or 00000 size. THE HUGH STEPHENS PRINTING CO., Jefferson City, Mo.

WANTED — Offset press, large size, prefer 44 by 64 inches; give serial number, make and price. G 655.

BUSINESS DIRECTORY.**Advertising Blotters.**

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write today for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Advertising for Printers.

BLOTTERS, Folders, Mail-Cards, Booklets, House-Organs — We furnish two-color cuts and copy monthly; you do the printing and own the cuts for your town; small cost, profitable returns. Write for samples and prices. ARMSTRONG ADVERTISING SERVICE, Des Moines, Iowa.

Brass Type Founders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1918; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L. — See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

NATIONAL STEEL & COPPERPLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron bldg., New York city; 1101 Locust st., St. Louis, Mo.; 12 East Second st., Cincinnati, Ohio; 526 New Call bldg., San Francisco, Cal.

THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmont av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

Counting-Machines.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Electrotypes' and Stereotypers' Machinery.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSHING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies and Stamping Dies.

CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job-press; prices, \$40 to \$90.

Ink-Fountain.

THE NEW CENTURY ink-fountain, for sale by all dealers in type and printers' supplies. WAGNER MFG. CO., Scranton, Pa.

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering-Machines.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown and Carver and Ontario.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Perforators.

F. P. ROSEBACK CO., Benton Harbor, Mich. Perforating-machines of all kinds, styles and sizes.

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

R.R.B. PADDING GLUE

*For Strength, Flexibility, Whiteness
and General Satisfaction.*

ROBERT R. BURRAGE

83 Gold Street

NEW YORK

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPERPLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron bldg., New York city; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio; 526 New Call bldg., San Francisco, Cal.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R. & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printers' Rollers and Roller-Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Supplies.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Punching-Machines.

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching-machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Rebuilt Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

Roughing-Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also easy engraving method costing only \$3 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard. ACE DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job-press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHS, 240 E. 33d st., New York.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Winnipeg, Can., 175 McDermot av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

LET US estimate on your type requirements. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

Wire-Stitchers.

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Offset Press For Sale

33x38 Kellogg Offset Press with Dexter Feeder, positive delivery, motor, complete, 20 zinc plates same size for transfer work. Doing good work. Can be seen in operation on floor. Price reasonable.

THE HOWARD-GORIE-WEBB CO.

Lithographers

113 St. Clair Avenue, CLEVELAND

Vulcan Building



The Productimeter

in printing plants all over the country has eliminated all possibility of mistakes in counting production.

Let us send you one on 30 days' free trial. Attachments for any platen press.

Write for new catalog No. 41

DURANT MFG. CO., Milwaukee, Wis.

Will You Pay Me

one man's wages every week for six months if I save you one man's work? I can do it with

Morgans & Wilcox Patent Lock-up System
Morgans & Wilcox Accurate Iron Furniture
Morgans & Wilcox Knife Grinder

Acme Convertible Vibrator
Morgan Expansion Roller Truck
T-B Safety Guard for C. & P. Press

Perfect (metal) Cutting Stick

Write for books and circulars

"GENE" TURNER, 30 Euclid Arcade, Cleveland, Ohio

The "New Era" Multi-Process Press

Fastest Flat Bed and Platen Press on the Market

Can be assembled to print in any number of colors on one or both sides of stock. Uses type or flat plates. Automatic Roll Feed. Great variety of operations. Once through the press completes job. Ask us today for literature and samples.

Built by THE REGINA COMPANY

217 Marbridge Building, 47 West 34th Street, New York City

THE ROGERS LOCKING QUOIN CANNOT WORK LOOSE
DELIVERED IN U.S.A.
\$1.75 PER DOZ.

E.B. ROGERS, 22 FOUNTAIN ST., ORANGE, MASS.

ADD TO YOUR PROFITS

By Taking Orders for Bonds

Write for particulars to

ALBERT B. KING & COMPANY, Inc.

Bond Specialists

206 BROADWAY, NEW YORK



FC
AO
CU
TN
ST

The printer should know the actual output of each press — and the

REDINGTON COUNTERS

will correctly tell the story; will not repeat or jump; all steel; no screws; easy to set; large figures. Equip your presses with them.

For Sale by All Dealers. Price \$6.00, U.S.A.

F. B. REDINGTON CO., 112 S. Sangamon Street, Chicago



WHILE-U-WAIT

Rubber Stamp Making Outfits

Require only eight minutes to make rubber stamps. Will also make HARD RUBBER STEREOTYPES for printing. A few dollars buys complete outfit. Send for catalogue.

THE BARTON MFG. CO., 89 Duane St., New York City



STANDARDIZE THE PAPER as Well as the Size of Your Catalogue

THE edict has gone forth for the standardization of all catalogues on the following sizes: 6 x 9; 7½ x 10⅝; 8 x 11. The decision was reached because these three sizes are economical to produce and adequate to practically all commercial needs. The same considerations suggest the wisdom of adopting as the standard paper for all high-grade catalogues

White Mountain Enamel

It is economical—the above standard sizes all cut without waste from stock sheets of White Mountain. It is easily handled and so uniform that one make-ready insures perfect results regardless of the size of the edition. As a medium for fine screen half-tones in black and white or in colors White Mountain is unsurpassed, no matter what may be the nature of the business advertised.

A White Mountain demonstration book will be sent on request to any advertiser or printer.

THE WHITAKER PAPER COMPANY CINCINNATI, OHIO

Birmingham

Detroit

Atlanta

Richmond, Va.

BAY STATE DIVISION—BOSTON
SMITH, DIXON DIVISION—BALTIMORE

New York Office—501 Fifth Avenue

Chicago Office—Continental & Commercial Bank Building



"That job lost



Look for this watermark—it is our word of honor to the public

HAMMERMILL BOND

"The Utility Business Paper"

us money!"

THESE men are in trouble—they didn't have the right printer. Their trouble is this—a big order just completed shows a loss instead of a profit. No wonder the little group is worried.

An unpleasant situation, and one that is likely to arise wherever the cost system is inadequate.

To determine selling prices intelligently, it is necessary to have figures showing cost fluctuation, month by month or week by week. Some men do not realize this.

Right here is the printer's opportunity. If he is thoroughly acquainted with modern cost forms, as every good printer should be, he can do his customer a valuable and profitable turn.

The customer who receives such help as this, in addition to good printing, will appreciate it. He will show his appreciation, too.

The Hammermill Portfolios of office forms give alert printers a multitude of valuable suggestions to lay before the men they call on.

Factory order slips, job sheets, and other needed cost forms are included in these portfolios. They also contain other up-to-date, time-saving forms applying to more than thirty different lines of business.

These forms will appeal instantly to your customer, as valuable helps in his business. They will show him, at the same time, the high quality of Hammermill Bond. He will see how it will meet all his printing needs.

Printers gain a real advantage by using these Portfolios in their service selling—the forms they contain are so valuable and apply in so many businesses. We are glad to send the full set of Hammermill Portfolios to any printer who writes us for them.

HAMMERMILL PAPER COMPANY, ERIE, PENNSYLVANIA

Look for this watermark—it is our word of honor to the public

HAMMERMILL BOND

"The Utility Business Paper"



The Best Is Worth Its Cost

It takes a crisis to prove the worth of a man or to vindicate an idea. They are proved worthy or worthless in proportion to their ability to stand *under fire* rather than in times of inaction.

Never has there been such a stirring opportunity for a business house to prove by its own actions a firm adherence to the basic idea of "come what may there shall be in our policy no compromise with the best obtainable."

The Use and Recommendation of

Old Hampshire Bond

Says Just That

These troublesome times present great possibilities for contrast. Many will waver, substitute and cheapen so that their customers' faith in them will act accordingly.

But those who are building their business on a rock will have none of it. Remember that more than paper and printing are you selling *satisfaction, service and worth*.

Price is only relative. Value is absolute. The best is worth its cost.

The best was never *worth* so much as it is today.

Stand firm. Don't compromise. The future will have ample reward for those whose policy in a time of stress does not waver and weaken. In such times reputations are made and strengthened. It must always be so.

HAMPSHIRE PAPER COMPANY

Makers of Old Hampshire Bond

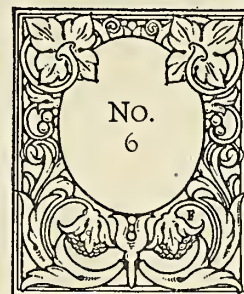
SOUTH HADLEY FALLS, MASSACHUSETTS

Write for our sample letter-head portfolio, "BETTER BUSINESS LETTERS." Sent Free.



The INLAND PRINTER

*The Leading Trade Journal of the World
in the Printing and Allied Industries*



SEPTEMBER, 1918

SELLING THE PRINTED PRODUCT

PART I.—By EDWARD DeWITT TAYLOR



It is one thing to be able to manufacture an article but a totally different problem to find a buyer for it after it is made. The two things lie in distinct fields of activity, and in their handling really call for separate organizations. Of course there are instances in which these two

essentials are advantageously handled by one person who is that rare exception — a maker of things and a seller of them; but the writer's experience is that it is far easier to find a man who can print well than one who can sell well.

The three fundamental requisites to the successful prosecution of any manufacturing business, speaking in the most elementary terms, are: the product itself; some one to sell the product; and some one to buy it. Stated concretely, these elements are: the commodity, the seller and the buyer. This should be thoroughly understood at the outset, for nothing is more necessary in business than to know exactly what the elements of any problem are before any attempt whatever is made to solve it.

Since this article deals only with the selling end of the proposition, we will assume that we have a commodity for which a demand can be created, and that this commodity is printing. What, then, is the best way to sell the printed product? The purpose of this article is to offer, in a modest way, a few ideas on this point which the writer has acquired through his own experience, and which have proved to be resultful.

Fortunately, the printer is in a position to advertise his business at less expense, and in a more convincing

way, than almost any other business could be advertised. When a man wishes to sell an overcoat or an automobile he can not place in the hands of the prospective customer an actual overcoat or an actual automobile. The best he can do is to have made a picture of the overcoat or automobile and to accompany it with appropriate text-matter. Now, if the printer sends out direct-by-mail advertising, is he not, in fact, actually placing in the hands of his prospect a sample of the very thing which he is trying to sell to him? There can be no question whatever but that he is in fact so doing, and this being admitted, is it not all-important that every printer should use extraordinary pains to see that every bit of advertising which he sends through the mail, or otherwise, should be of such quality and such distinction that the recipient of it, by its mere appearance alone, will have the desire created in him for something equally good for his own use?

From this it will be gathered that so-called "direct advertising" is considered by the writer as one of the best methods the printer can use for creating an interest in his product. Now, there are various kinds of literature which can be sent out, such as folders, blotters, mailing-cards, and things of that sort. If the printer is very ambitious he may even essay to issue a house-organ. All of these media are good, provided that, as has been pointed out, the quality of the printing itself, even aside from the text, is such that a favorable impression toward his particular concern is created.

While the printer will doubtless issue the general mass of his advertising in some form calculated to make an appeal to persons engaged in nearly any business enterprise, and in most cases his advertising literature

will be arranged to this end, nevertheless, additional results will be secured if this general advertising is supplemented from time to time by special literature designed to reach a definite line of business only. It is obvious that a folder which would arrest the attention of a jeweler would have little effect on a manufacturer of machinery. Classify the different lines of trade, and every once in a while issue something appropriate to some one particular business. The printer will find that the results obtained will more than justify the additional expense involved.

Now, what kind of text-matter should a printer write so that he may have a reasonable assurance of securing inquiries for his work? Let us admit at once that direct advertising is more for the purpose of creating inquiries than it is for actually closing sales. A folder or a blotter, or even a house-organ, can not make an actual sale, but what these things can do is to invite inquiries and it is then up to the printer through his salesmen to clinch the matter. In writing the copy for his advertising the printer should also keep in mind the point of view of the customer and forget for the time being that he is the printer. Remember that the customer is not a printer and knows very little about the technical side of the business. What he is interested in is whether or not you can print something for him which will sell his goods. All one can do in an article of this kind is to state the fundamental principles underlying the necessary train of thought, and not to give actual copy. However, a concrete example of what is meant by good and bad copy may be illustrated:

Don't say, "We have ten cylinder presses, fourteen jobbers, twelve linotypes; we employ one hundred and fifty workmen, and have the biggest composing-room in town." That doesn't interest the customer at all, because it makes no appeal to him so far as his own particular problem is concerned. It is better to say: "Our printing is productive of new business. It has sold goods for others, it will sell yours. A service department rewrites your text into an interest-compelling message which is sure to get results. Quantity production and efficient organization keep our expenses at a minimum. You get the benefit." This appeals to the customer because, first, you make the assertion that the kind of printing produced from your establishment sells goods; secondly, you are able to give him help in the matter of service; lastly, the price is going to be reasonable so he need not be afraid to call on you. As to the respective merits of blotters, mailing-cards, house-organs, etc., I will say that each one has its place, and they can all be profitably used. Be sure that in every piece of advertising you send out you enclose a self-addressed post-card. This insures inquiries in many cases where such would not otherwise be made, as most persons are inclined to follow the line of least resistance.

There is another essential requisite (aside from those mentioned above referring to the quality of the printing and the text) which is fundamental, and that is, all of your advertising should come out at certain definite periods. Don't mail a lot of literature one month and then forget all about sending out anything else for three or four months afterward. Send out something *every month*, and if it is a house-organ, issued periodically, have it come out, without fail, on a predetermined date. In publishing a house-organ — or, better, before deciding on it at all — the printer should give the matter the most careful consideration, and once having made up his mind to adopt such a method of advertising, he should make certain that the publication is, above everything else, interesting. Of course it must be printed beyond criticism, since it is an actual sample of his own work. Secondly, the text-matter should be handled along the lines above suggested, and in every case should be positive in its character. Don't let any element of doubt creep into any paragraph. Lastly, in every issue there should be, if possible, an actual sample of some piece of work which has gone through the house during the month. There is nothing in the world so convincing as to show Jim Jones what one has done for Jack Smith. Above all, do not let the text-matter in the house-organ become "heavy." Not that a flippant element should be introduced, but the text-matter should be easy reading and none of the articles should be long. Take one point, such as "Service." Marshal your arguments in logical order, and then drive them home without hesitation. If you have not the ability to do this, then employ some one to do it for you.

In addition to inquiries which the printer receives in the regular course of business, he should avail himself of all other possible sources of information. To this end he should make friends with at least one first-class photoengraving concern and should confine, as far as possible, all work to this particular firm. In return, he will find that the photoengraver will be able to tell him about many prospective booklets and catalogues, because many firms have their cuts made in advance as a preliminary to giving the order to the printer. Also, he should cultivate the good-will of his competitors, not only for the mental satisfaction which he will derive from being at peace with those in the same line as himself, but also because many firms are sometimes overcrowded at a time when he may need additional work. Naturally, the overcrowded printer much prefers to give his excess business to one of his friends than to some printer whom he knows less well. Then, again, printers are often tendered work which is more or less out of their line, and if some house which devotes its time to strictly commercial lines should be offered some very high-grade booklet which it feels is somewhat beyond its capacity, it would naturally prefer

to turn this business over to a printer who it feels specializes in this field, and the more so if it be on friendly relations with him. When a printer does this for you, be sure that you return the compliment at the earliest possible moment, and in any event show your full appreciation of his thoughtfulness. It is also well to have friends who, while they have no printing themselves, are, nevertheless, fully conversant with the quality of the work done by you. Such men frequently come in contact with others who do need printing and will often go out of their way to secure an order for you.

From all of the above the reader will probably have gathered that the writer considers it essential, before any actual salesmen are placed in the field, that a proper amount of good-will be created toward his firm, and toward his product. This is exactly the inference which should be drawn. Start your campaign, first, by getting out your direct-by-mail advertising literature, and then have the inquiries followed up by the salesman. Naturally, this leads the printer up to the

question: What kind of a salesman should I employ to sell my printing? The fundamental requisites are readily stated. Briefly, he must possess the following attributes:

Knowledge of printing itself; enthusiasm for the work his house is turning out; and, certainly, the ability to offer constructive and helpful suggestions to his prospective client. The writer's experience has been that nothing impresses a customer more than to be made to feel that the man who is calling on him knows the details of the business he is representing, forward and backward, and is able to help him in many essential ways in preparing his copy, and in suggesting the proper means for "putting the message over." But if the salesman lacks genuine enthusiasm he will fail to get the customer's name on the "dotted line" in many instances where men of less knowledge accomplish this most-to-be-desired result. Enthusiasm is contagious, and the more genuine it is the more likely the other fellow is to catch it from you. (*To be continued.*)

COSTS OF BINDERY OPERATIONS—COST OF WIRE-STITCHING

No. 9.—By R. T. PORTE



THE third operation in producing a book is the fastening of the signatures together. There are two ways of doing this. On bound books, with cloth or leather covers, the signatures are sometimes sewed with thread, either by hand or machine. Blank books are also sewed in this manner, likewise "stubs," which style is sometimes called "patent back," or "flat opening." This class of work comes more under the heading of blank books, a subject which is not treated in this series of articles. The more common way is to fasten the signatures together with wire staples, either through the last fold of the signatures, called "saddle-backed," or through the margin or side of the signatures, called "side-stitched."

Other names are sometimes given to this class of work. Well do I remember one customer kicking on the work which was done in a poor manner by a new operator. The conversation was over the telephone, and the customer complained in this manner:

"Say, Porte, we just got those booklets, and you certainly did a rotten job of riveting!"

That was a new one, and when the bindery force

heard of the complaint, wire-stitching became "riveting" in the plant forever after.

There are three classes of machines in common use for doing this work, the machine used depending upon the size of the plant and the amount of work of this kind handled.

The cheapest machine, from point of investment, is the wire "stapler." This machine uses ready-made staples, usually strung on a tin holder and inserted in the machine. When the holder is empty a new lot of staples must be inserted. The work on these machines is not rapid, but for small work and small editions the work is done satisfactorily; and, where there are no trade binders near, they are almost a necessity to the smaller printing-office.

The next better machine is the foot-power stitcher. This machine uses the regulation wire on spools, cutting the staples as well as stitching the book. It is much superior to the "stapling" machine, and if any quantity of work is done it is worth considerably more to the plant.

The standard machine is one run by power, and making its own staples. Of this class there are several sizes, and books up to considerable thickness can be stitched by the heavier machines of this grade. There are also machines built for special work in this class.

The power machine most satisfactorily used in the average printing-office is one stitching from two sheets

NOTE.—This is the ninth of a series of twelve articles, with tables, on the cost of bindery work. Copyright, 1918, by R. T. Porte.

to books three-quarters of an inch thick. This machine is rapid, will handle the majority of work, and is the best all-round machine for a shop that has a large amount of work to do.

Binderies doing commercial work usually have three classes of machines—small machines to handle book-

In small quantities but one operator is required to do the work, but in quantities of over 1,000 an operator and helper are usually employed on the work. One operates the stitcher while the other feeds the books onto the table of the machine in a manner that makes for rapid work. In this way at least twice the speed can be obtained as when only one operator is employed.

Books with covers cost more to stitch than those without covers because of the more careful handling required, and for that reason Table No. 31 gives prices for books both with and without covers.

Again, many books have extended covers; sometimes the stitch is sent through both cover and booklet at one operation, and many times the books have to be stitched first and the cover then stitched onto the book.

Stitching a book by this method is very slow work, and much care must be exercised to do it properly. Provision for this has been made by an extra charge. Additional tables could be made for these classes of work, but, with care, there need be no difficulty in getting a correct cost price.

Copies	Without Cover						**With Cover					
	*16	32	48	64	80	96	*16	32	48	64	80	96
250.....	.40	.40	.45	.45	.50	.50	.50	.50	.55	.55	.60	.60
500.....	.70	.75	.80	.85	.90	.95	.80	.85	.90	.95	1.00	1.05
750.....	.95	1.05	1.10	1.20	1.25	1.35	1.10	1.15	1.25	1.30	1.40	1.50
1m.....	1.20	1.30	1.40	1.50	1.60	1.70	1.40	1.50	1.60	1.70	1.80	1.90
2m.....	2.20	2.35	2.50	2.65	2.80	2.95	2.60	2.75	2.90	3.05	3.20	3.35
3m.....	3.20	3.40	3.60	3.80	4.00	4.20	3.80	4.00	4.20	4.40	4.60	4.80
4m.....	4.20	4.45	4.70	4.95	5.20	5.45	5.00	5.25	5.50	5.75	6.00	6.25
5m.....	5.20	5.50	5.80	6.10	6.40	6.70	6.20	6.50	6.80	7.10	7.40	7.70
6m.....	6.20	6.55	6.90	7.25	7.60	7.95	7.40	7.75	8.10	8.45	8.80	9.15
7m.....	7.20	7.60	8.00	8.40	8.80	9.20	8.60	9.00	9.40	9.80	10.20	10.60
8m.....	8.20	8.65	9.10	9.55	10.00	10.45	9.80	10.25	10.70	11.15	11.60	12.05
9m.....	9.20	9.70	10.20	10.70	11.20	11.70	11.00	11.50	12.00	12.50	13.00	13.50
10m.....	10.20	10.75	11.30	11.85	12.40	12.95	12.20	12.75	13.30	13.85	14.40	14.95
15m.....	15.20	16.00	16.80	17.60	18.40	19.20	18.20	19.00	19.80	20.60	21.40	22.20
20m.....	20.20	21.25	22.30	23.35	24.40	25.45	24.20	25.25	26.30	27.35	28.40	29.45
25m.....	25.20	26.50	27.80	29.10	30.40	31.70	32.20	33.50	34.80	36.10	37.40	38.70
30m.....	30.20	31.75	33.30	34.85	36.40	37.95	38.20	39.75	41.30	42.85	44.40	45.95
35m.....	35.15	36.95	38.75	40.55	42.35	44.15	42.15	43.95	45.75	47.55	49.35	51.15
40m.....	40.10	42.15	44.20	46.25	48.30	50.35	48.10	50.15	52.20	54.25	56.30	58.35
45m.....	45.05	47.35	49.65	51.95	54.25	56.55	54.05	56.35	58.65	60.95	63.25	65.55
50m.....	50.00	52.50	55.00	57.50	60.00	62.50	60.00	62.50	65.00	67.50	70.00	72.50

**Add—For extended cover, once through machine, 60 cents per 1,000 extra. For extended cover, twice through machine, \$1.50 per 1,000 extra. *Numbers indicate pages to the book.

TABLE No. 31.

Cost of Wire-Stitching, Saddle Back, Two Stitches to the Book.

lets, large machines to handle side-stitched work, and heavy machines to take care of thick books. This is not practical unless there is a wide range of work, as well as a large quantity.

The costs given are compiled from records of machines operated by power. It will cost a trifle more for work done on stapling-machines and foot-power machines, but not if done in the smaller quantities. There is but little difference in cost of operating the three classes of machines up to 5,000. Over that amount the faster and larger machines will cost less to operate.

Saddle-Back Work.

Work of this class consists of placing the wire staples or stitches through the folds of the signatures, and when so bound the books open flat. This style can not be used where there are a large number of pages, about ninety-six being the limit, although books of more pages are sometimes saddle-backed. Some papers can not be stitched in this manner because the texture of the paper is too weak. Heavy enameled papers are apt to break apart at the fold unless a binder of "super" or "holland" is pasted at the fold on the inside and the book is stitched through the cloth. This, of course, will add considerably to the cost of producing the book, but better results will be secured.

There are many booklets to be saddle-backed which may be run two-up, using four stitches instead of two. These books are a trifle longer than the ordinary, and the work is but little slower. On big runs I always estimate the books single, using the scale, and have

Copies	S. & S. C., 60-lb. 25x38 or less							Enamel or Bulky Papers						
	*64	128	192	256	320	384	448	*64	128	192	256	320	384	448
250.....	.50	.50	.50	.55	.55	.55	.60	.60	.60	.65	.65	.70	.70	.75
500.....	.80	.80	.85	.85	.90	.90	.95	.90	.95	1.00	1.05	1.10	1.15	1.20
750.....	1.15	1.20	1.20	1.25	1.30	1.35	1.40	1.25	1.35	1.40	1.50	1.55	1.65	1.70
1m.....	1.50	1.55	1.60	1.65	1.70	1.75	1.80	1.60	1.70	1.80	1.90	2.00	2.10	2.20
2m.....	2.80	2.90	3.00	3.10	3.20	3.30	3.40	3.00	3.20	3.40	3.60	3.80	4.00	4.20
3m.....	4.10	4.25	4.40	4.55	4.70	4.85	5.00	4.40	4.70	5.00	5.30	5.60	5.90	6.20
4m.....	5.40	5.60	5.80	6.00	6.20	6.40	6.60	5.80	6.20	6.60	7.00	7.40	7.80	8.20
5m.....	6.70	6.95	7.20	7.45	7.70	7.95	8.20	7.20	7.70	8.20	8.70	9.20	9.70	10.20
6m.....	8.00	8.30	8.60	8.90	9.20	9.50	9.80	8.60	9.20	9.80	10.40	11.00	11.60	12.20
7m.....	9.30	9.65	10.00	10.35	10.70	11.05	11.40	10.00	10.70	11.40	12.10	12.80	13.50	14.20
8m.....	10.60	11.00	11.40	11.80	12.20	12.60	13.00	11.40	12.20	13.00	13.80	14.60	15.40	16.20
9m.....	11.90	12.35	12.80	13.25	13.70	14.15	14.60	12.80	13.70	14.60	15.50	16.40	17.30	18.20
10m.....	13.20	13.70	14.20	14.70	15.20	15.70	16.20	14.20	15.20	16.20	17.20	18.20	19.20	20.20
15m.....	19.70	20.45	21.20	21.95	22.70	23.45	24.20	21.20	22.70	24.20	25.70	27.20	28.70	30.20
20m.....	26.20	27.20	28.20	29.20	30.20	31.20	32.20	28.20	30.20	32.20	34.20	36.20	38.00	40.20
25m.....	32.70	33.95	35.20	36.45	37.70	38.95	40.20	35.20	37.70	40.20	42.70	45.20	47.70	50.20
30m.....	39.20	40.70	42.20	43.70	45.20	46.70	48.20	42.20	45.20	48.20	51.20	54.20	57.20	60.20
35m.....	45.65	47.40	49.15	50.90	52.65	54.40	56.15	49.15	52.65	56.15	59.65	63.15	66.65	70.15
40m.....	52.10	54.10	56.10	58.10	60.10	62.10	64.10	56.10	60.10	64.10	68.10	72.10	76.10	80.10
45m.....	58.55	60.80	63.05	65.30	67.55	69.80	72.05	63.05	67.55	72.05	76.55	81.05	85.55	90.05
50m.....	65.00	67.50	70.00	72.50	75.00	77.50	80.00	70.00	75.00	80.00	85.00	90.00	95.00	100.00

*Numbers indicate pages to the book.

TABLE No. 32.

Cost of Wire-Stitching, Side Stitch, Two or Three Stitches to the Book.

found that my figures run very close to the cost given in the scale, as the operators run on all classes of saddle-back work to the full capacity of the machine, with but little variation. My experience is that it costs about the same to do double-up or two-on work as regular work. In other words, 50,000 booklets,

two-on, cost as much to wire-stitch as 50,000 single. There may be some slight saving, but very little. There is no argument for running them single, especially small books to be saddle-stitched, as there is less cost for folding, trimming and other operations, but so far as stitching is concerned, it costs very nearly the same, whether single or two-on, for equal quantities. It is therefore unwise to take the number of books to stitch, and figure in that manner, in saddle-back work.

If there are 40,000 books of sixteen pages to wire-stitch the cost will be \$40.10, whether they are stitched two-on or one-on. The books two-on can not be produced for one-half the price, or for \$20.20, as called for in the scale. With experienced operators, good work can be produced at the costs given for the large quantities. In smaller quantities, slower work will not affect the cost very much.

Like all the scales that will be presented in this series, this one has been carefully checked and compared with costs and price-lists gotten out in various parts of the country, and it is believed to represent a fair average of cost.

Side-Stitched Work.

This method differs from saddle-stitching, in that the wire staples or stitches are on the side of the book, at the folds, going through all the signatures and holding the sheets and signatures together firmly. This is the method employed by most magazines of large size and circulation, it being followed in stitching THE INLAND PRINTER.

In figuring this class of work several things must be taken into consideration.

The first is that a side-guide must be put on the machine in order that the operator may jog the signatures up evenly. This cuts down the speed somewhat. The girl who feeds the books to the operator on the machine will do her work just as quickly as when feeding books to be saddle-backed, but the extra jogging will delay the work. If there are but a few signatures in the book the side-guide is not always necessary,

but in books with a number of signatures this is necessary if good work and close register are to result.

In the scales figured in Table No. 32, the work is divided into two classes. The first is for ordinary book-papers, which can be handled and stitched very easily, and the second for enameled book and bulky soft papers, which are hard to stitch and make a larger book in proportion to the number of pages.

The scales cover books from 64 to 448 pages. Books under 64 pages cost as much to stitch as those of that number of pages. There are few books of less than that number of pages which are not saddle-backed, and therefore we do not figure them in the costs.

The majority of books require only two stitches, but there are some which require three. Careful records show but slight variation in the cost of producing these in side-stitch work, and the amount of wire used is small except in the larger quantities. In the smaller amounts, 5,000 or less, there is so slight a difference as to make it hardly worth calculating. For all practical purposes, the same cost may be figured for both two and three stitches to the book.

A good operator on a machine can usually stitch books as fast as the machine will run and will rarely take her foot off the trip, sending the books through without a stop. It is this class of operating, especially in the larger quantities, from which the tables are figured. In fact, these tables represent as low a cost as will cover the production of work of good quality. Extra good work and slow operators will increase the cost, in some instances doubling it.

The estimator will find that it does not pay to figure any cost on wire-stitching less than the scales given.

Next month we will take up a class of binding on which very few agree, something which printers and binders are rarely called upon to do, but which they may be asked to do at any time.

These scales, as well, have been carefully checked and compared with records of cost and price-lists, and are believed to represent a fair average of cost for that class of work.

YOU ask me what I think is the business man's duty to his country at this hour. In my opinion, his duty can be summed up in two words: "Go Ahead."—*Thomas Edison.*

ILLEGAL EMPLOYMENT OF MINORS

By CHESLA C. SHERLOCK



THE effect of the illegal employment of minors, or others, upon the legal rights of an employer is often an extremely difficult matter to determine. For instance, in those States where the common law relationship of master and servant has not been disturbed by the workmen's compensation laws, the employer generally has the defense of contributory negligence where he is sued for damages by an injured employee.

In cases where the employee is a minor wrongfully employed under the statutes the courts have deprived the employer of this defense of contributory negligence. Even though the injured workman has been guilty of such negligence, tending in no small degree to bring about his own injury, the employers have found their hands tied.

Not only that, but employers have frequently been called to account under the statute prohibiting the employment of minors.

The courts have been called upon to give this question careful consideration. In a West Virginia case the court said: "If under the age of fourteen his employment was illegal. To make a plaintiff who is under fourteen years of age guilty of contributory negligence it must be shown that he has such unusual wisdom and sagacity as to take him out of the class of youths under that age which the statute is intended to protect. The evidence in relation to his conduct would have to be such as to show that it was not what would naturally be expected of a boy of his age and intelligence."

In another West Virginia case the court said: "Employment in disobedience of the statute is negligence and, *prima facie*, the proximate cause of the injury, however superior the boy might have been."

In a Nebraska case the plaintiff was employed to clean pigs' feet in a packing-house. One night, after finishing his day's work, he walked to the elevator-shaft and looked down, expecting to ride to the exit. As he stuck his head into the shaft he was struck by the elevator and lost several teeth and his scalp was peeled over his head. He sued for damages, alleging that his employment was illegal.

The court held: (1) If the employment of an infant under the age of sixteen, contrary to the provisions of the statute, is the direct cause of the injury to the child, his master is liable therefor; (2) That in such case contributory negligence is no defense.

In a Maine case the plaintiff was a girl of fourteen at the time of the accident, but had been employed when under that age. Her duty was to sort skewer sticks as they were delivered to her table, standing in the rear of the machine that made them, which was operated by a boy of fifteen, who had likewise commenced to work for the defendant under the legal age.

The accident occurred when the skewer-machine became clogged, and the plaintiff of her own motion, and contrary to her instructions, attempted to assist the boy operator to unclog the machine, which had not been stopped. While so doing her arm was caught in the knives and badly cut.

The court set aside a verdict for the plaintiff, saying that "the question of competency must relate to the time of the injury and not to the time when the employee first assumed her duties."

In a Pennsylvania case a minor, in order to secure employment, procured a certificate to the effect that he was over sixteen years of age. He was given employment oiling machinery, was hurt, and sued, alleging that his employment was illegal. The court sustained a judgment in his favor, saying that the statute prohibiting the employment of minors without certificate was mandatory, and that if the statute were violated the question did not arise whether defendant had exercised reasonable care in an effort to comply with the act, but that, on the contrary, compliance would be the only justification acceptable to the law. It followed, the court held, that the judgment for the plaintiff should be sustained.

The South Carolina statute prohibits employers permitting minors to clean moving gears or other dangerous machinery, and requires them to post notices to that effect. A child between the ages of thirteen and fourteen was employed as a sweeper in the defendant's cotton-mill. The child was directed by his foreman to clean a certain machine while the same was in motion, and while so engaged caught his hand in the gearing, making necessary the amputation of several fingers and a large part of his hand. There was testimony to the effect that never before had the child attempted this operation, that there was insufficient light to enable him to see clearly the place where he was working, and that, while the notice required by the statute was posted, the foreman had never read it and was ignorant of its contents. Judgment was rendered for the plaintiff, together with punitive damages in addition to compensatory damages.

In Oklahoma the statute prohibits any child of sixteen or under changing a belt, and limits the term

of his employment. It was shown in one case that a child was required to change a belt and that his term of employment was from 7 P. M. to 7 A. M., which was in violation of the statute.

At the time he entered the employment his mother had represented to the employer that he was over sixteen years of age.

Said the court: "It is no defense on the part of the employer that he attempted to ascertain the true age of the child and was misled by the misrepresentations of the child or his parent, but he must know that the party whom he employs is not within the prohibited class provided by the law of this State."

These cases briefly point out the law on the subject of the employment of minors, and should give employers an adequate working idea of the law.

Printers very often employ minors from time to time, and, even though it be in a very casual employment, the effect of the law upon the relationship of their employment should be given careful consideration.

The effect of the workmen's compensation acts in those States where they are effective is to allow compensation to minors, even though illegally employed, and the employer can not take advantage of the fact that the employment was illegal as a defense against the payment of compensation.

THE GRAMMAR OF ENGLISH GRAMMARS

By F. HORACE TEALL



WRITERS of books on English grammar have been numerous through the centuries, and their number continues to increase. No text-book has been made which can be proved absolutely the best yet produced, although each new author has claimed improvement over all others in some ways, and some have asserted it in every respect. It should hardly be necessary to say it, but it is a fact unknown to many that most of these books show little or no real gain in grammar-teaching.

What the writer has in view in this writing is not the direct expression merely of his own opinion, but a somewhat desultory consideration of expressions by grammarians with reference to the work of others and of themselves. The writer has seen newspaper articles condemning all grammar text-books and advising their abolition, but he believes this to have been insincere, and that the real meaning was simply that such books generally contain errors. If the latter supposition constitutes a good guess, those articles should have said what they meant, and then they might have been acceptable. As actually worded they were foolish, for the most urgent need now as always is for better books than ever, though many old ones might well disappear. Text-books of all kinds are continually multiplied, and always will be; but grammarians might well work to promote better teaching rather than the production or use of new books, even their own. We have some books now that show great advance by way of simplification in system and method, but have not yet secured the best that can be made.

In 1850 William Chauncey Fowler, professor of rhetoric in Amherst College, first published his large

grammar, in the preface of which he said: "In order to keep the language of a nation one, the leading men in the greater or smaller communities, the editors of periodicals, and authors generally, should exercise the same guardian care over it which they do over the opinions which it is used to express; and, for this purpose, they should be familiar with works which treat of its analogies and idioms, that they may understand what are the laws of normal and of abnormal growth, and by their own example and influence encourage only that which is strictly legitimate." But one of the most vicious kinds of abnormal growth consists in innovations fostered if not originated by some of these leaders who, as purists, or advocates of purity in grammar, often mistake excellent grammar as being faulty, largely through ignorance of grammar. And this probably results partly from study of Fowler, whose work became widely known and accepted as absolutely authoritative, notwithstanding its not infrequent ungrammaticalness and the absurdity of some of its assertions.

Almost contemporary with Fowler, though he published grammar text-books much earlier, was Gould Brown, whose final work was a large octavo of 1028 pages, entitled "The Grammar of English Grammars," first printed in 1850 and 1851. This work is not to be criticized closely here; that is impossible. Well may readers' attention, however, be called to some of the mass of criticism made by Brown. He gives a list of writers and their books, including 463 grammars, all of which Brown says he examined critically. His introduction contains more than a hundred pages, each page having nearly a thousand words, replete with condemnation of other men's work, and similar faultfinding abounds throughout the book. Brown says in his preface: "I owe an apology for the abundant condemnation with which I have noticed in this volume the

works of unskillful grammarians. For men of sense have no natural inclination to dwell upon palpable offenses against taste and scholarship, nor can they be easily persuaded to approve the course of an author who makes it his business to criticize petty productions. And is it not a fact that grammatical authorship has sunk so low, that no man who is capable of perceiving its multitudinous errors, dares now stoop to notice the most flagrant of its abuses, or the most successful of its abuses? And, of the quackery which is now so prevalent, what can be a more natural effect than a very general contempt for the study of grammar?"

Right here it seems well to say that while Goold Brown, so the writer thinks, might better not have cumbered his work with so much criticism, his own showing of correct grammar was the best made at that time, if not so still. Many later books preserve his teachings almost entirely. Some of his criticism is worthy of closer attention than it probably has ever had. The following is probably as applicable now as it was when he wrote it: "Too many of our grammars profitable only to their makers and venders, are like weights attached to the heels of Hermes. It is discouraging to know the history of this science. But the multiplicity of treatises already in use is a reason, not for silence, but for offering more." Elsewhere he says, "In our language grammar has become the most ungrammatical of all studies!" And again: "I am prepared to prove, were it consistent with the nature of this work, that nineteen-twentieths of all the corruptions of our language, for five hundred years past, have been introduced by authors — men who have made alterations in particular idioms which they did not understand."

Lindley Murray first published a grammar in 1795, and this work had many editions, with much revision and addition, becoming wonderfully renowned. Goold Brown cites one eulogist as saying of Murray that "he went on, examining and correcting his grammar, through all its forty editions, till he brought it to a degree of perfection which will render it as permanent as the English language itself." And it did seem so for half a century or more. Yet Brown scored Murray mercilessly in a diatribe of 5,000 words in his introduction, as being a mere compiler (practically a stealer) and not a genuine author, and, because of this, preserving innumerable errors from the older works.

Many other writers of text-books are even more strongly censured than Lindley Murray, and the mass of such criticism affords much concrete evidence of the bitter rivalry between grammarians, which seems now

to have become at least comparatively quiescent. One other quotation from Brown is especially pertinent: "The one of them [professed copiers of Murray] who seems to be now taking the lead in fame . . . is Samuel Kirkham." Kirkham was said to boast of a degree of success and popularity having no parallel. Goold Brown censured him severely in periodicals and was answered by Kirkham similarly, including this: "What! a book have no merit, and yet be called for at the rate of sixty thousand copies a year! What a slander is this upon the public taste! What an insult to the understanding and discrimination of the good people of these United States! According to this reasoning, all the inhabitants of our land must be fools, except one man, and that man is Goold Brown!" After quoting some of Kirkham's paragraphs, Brown asks, "Is it not a pity that 'more than one hundred thousand children and youth' should be daily poring over language and logic like this?"

Very much of the criticism of details is of slight application now, though it constituted a powerful attack in its own time; but these more general passages should be interesting in various ways and for many reasons. Since Goold Brown's writing time new grammar text-books have appeared at least as numerous as they presented themselves for his attacks. He omitted explicit condemnation of a few unimportant works, but freely expressed and exploited censure of every text of his time that had much reputation. Were it not that such detailed faultfinding has become practically taboo (indeed, he was unique therein, even then), the present writer would not be greatly surprised by the appearance of another "Grammar of English Grammars," slashing the work of later and present grammarians.

One reason for this slight effort is found in the frequent request for its writer to choose and name one book as our best grammar text-book. The strongest general objection by Goold Brown was that all grammarians copied some preceding work, and thus preserved many errors. Nevertheless, he likewise did so, and many writers since have copied from him. It seems impossible to avoid such doings altogether. It is impossible for any one to name the best, with conscientious accuracy, without first accomplishing such a herculean task of comparison as Goold Brown's. He devoted all his time to it for twenty years. The best selection that may be made now — and it seems desirable that such choice be made — must be made by guesswork, but it must be authoritative and scientific guesswork.

*Our country, however bounded or described, still
our country, to be cherished in all our hearts, to
be defended by all our hands.—R. C. WINTHROP.*



STREET IN BRITTANY.

Engraved by The Art Color Plate Engraving Company, New York city, from the drawing by Herman C. Rost.
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EDITORIAL

IN response to our Government's requests for the conservation of paper, the semiannual, or volume, index, which would ordinarily appear in this issue, the sixth or last issue of Volume 61, will be discontinued until after the war. To those who desire this index for binding with their volumes of *THE INLAND PRINTER*, copies will be furnished provided request is made before September 15.

THE coming month will bring an event that is of great importance to master printers throughout the country — the annual convention of the United Typothetae of America. Conditions in the printing industry have been more or less unsettled, due to the war, and it is difficult to prophesy what the coming year will bring forth. This convention will bring together the master minds of the industry, and opportunity will be afforded to exchange ideas and discuss ways and means for stabilizing the printing business. Employing printers should arrange to be in Cincinnati, Ohio, on September 23, 24 and 25.

WE have had sufficient experience with "scraps of paper," also with barbaric methods of warfare that surpass the worst atrocities of the early savages. The nation that holds treaties and compacts in such small regard, and resorts to the inhuman practices such as have been witnessed in the present conflict, should not be allowed the opportunity to regain its former self-called commercial supremacy. The reports that the enemy countries are already planning propaganda on an extensive scale for after the war should give added impetus to the efforts toward further introduction of American manufactures abroad, and to the campaign for a national trade-mark. "Made in America" is a slogan that will be used largely after the war, and articles of manufacture bearing that slogan will be given preference by purchasers — whether it be a paper of pins, a penknife, silk hat or carton of sugar, the copyrighted trade-mark or brand will be watched closely for identification. Label, sealed carton, stamp or plate, or whatever may be appropriately used to carry evidence of origination, will be used wherever possible. The bulk goods offered in the retail store may or may not have been produced in this country. The package is the only means of labeling goods of this class so that the producer may be identified. All manufacturers and producers should be urged to label their goods in some unmistakable way so as to protect the interests of Ameri-

can products. Labeled or declared goods will be in demand as never before. The unnamed or unidentified goods will be looked on with suspicion and classed as doubtful.

Giving Estimates on Reprint Copy.

There is a great difference between producing a job of printing from reprint copy and from the original copy or manuscript, and printers should bear this in mind when asked to give estimates on jobs when a printed copy is submitted as a sample. Also, they should, if possible, ascertain whether the estimate is for actual prospective work or whether it is merely for checking up on some other printer. At least, they should refuse to give an estimate without seeing the original copy.

The printing industry has been subjected to an abuse, and instances have been cited where printers have been caused considerable trouble through customers securing prices on reprint copy. A case in point is set forth in the *Seattle Composing-Stick*, the organ of the Seattle Division of the United Typothetae of America, which we quote:

A buyer of printing had reason to establish the correctness of a bill of printing. It is not necessary to narrate the complete story, except to state that the work was executed from tolerably poor manuscript, and, at a fair valuation, should have been sold to the buyer for \$25. A superficial guess would have reduced this price to \$20. However, the customer was sure the printer was overcharging him, and began a round of interviews. Having computed his selling price on known costs, our printer friend became reasonably firm and reiterated in a nice manner that the price of \$25 was a correct one. The buyer of printing, by way of rebuttal, offered to find four "reliable" printers, and would submit to the original printer their estimates on the identical job. There being no qualifying clause mentioned as to "reprint," etc., the printer was now likely to lose a point or two. Subsequently, the four "reliable" ones reported to the buyer of printing as follows: \$12, \$11, \$16, \$14.

The going was becoming heavy for our printer friend. He heard it all, and suggested that the buyer of printing had made an unwise choice in the four "reliables." A further reconnaissance on the part of the buyer found a slight raise in price, but not sufficient to cause him to rush back to the printer and settle the dispute by paying the original \$25.

Authentic information received at the central office shows that none of those asked to make prices realized they were being used to "audit" a competitor's figures; nor were they aware that the customer really did not require the work. All these "check-up" estimates were low and made on varying specifications. However, had these printers consulted the Typothetae service bureau, the matter between our printer friend and his customer would have been closed satisfactorily to both parties. Instead the bill is yet unpaid.

It seems that many printers, in a mad scramble for work, are willing to give figures on anything that is handed to them. In the case here set forth, if the printers to whom the reprint copy was submitted had put forth a small

amount of effort to secure complete details regarding the job, or had insisted on seeing the manuscript before giving the figures, they might have saved their fellow printer the trouble he is experiencing in collecting for the job.

The Fourth Liberty Loan.

Before the next issue of this journal reaches our readers the campaign for the Fourth Liberty Loan will be in full swing. As stated in a recent press bulletin sent out by the Treasury Department: "The result of the loan will be watched with keen interest in Europe, not only by our associates in the war against the Teutonic powers, but also by our enemies. It will be regarded by them as a measure of the American people's support of the war.

"The Germans know full well the tremendous weight and significance of popular support of the war, of the people at home backing up the army in the field. As the loan succeeds our enemies will sorrow; as it falls short they will rejoice. The loan will be a test of the loyalty and willingness of the people to make sacrifices compared with the willingness of our soldiers to do their part. There must be and will be no failure by the people to measure up to the courage and devotion of our men in Europe. Many of them have given up their lives; shall we at home withhold our money? Shall we spare our dollars while they spare not their very lives?"

As a nation we are now in the war heart and soul, and will let no amount of sacrifice stand in the way of a righteous victory. Plans should be started at once to purchase bonds of the new issue so that the fourth loan will be oversubscribed to a far greater extent even than those preceding.

The New Photoengraving Scale.

On September 1 the new scale for photoengraving will go into effect, providing for a minimum charge of \$3 for square-finished half-tones, and \$2 for zinc etchings, these charges to include up to five square inches. Above five square inches the prices for square-finished half-tones will be computed on the basis of \$2.50 plus 10 cents per square inch up to fifty square inches, and 15 cents per square inch thereafter; for zinc etchings, \$1.66⅔ plus 6⅔ cents per square inch from five to fifty square inches, and 10 cents per square inch thereafter. These costs have been based on the findings of the engravers' cost committee after the examination of a large number of actual cost records. It will be noticed that the increased prices for half-tones affect principally the smaller engravings, those under fifty square inches, the prices above that size remaining as heretofore.

It has been found by the engravers that zinc etchings cost two-thirds as much as square-finished half-tones, instead of one-half as heretofore charged, and in this connection it is interesting to note a little of the history relating to the two processes.

Zinc etchings antedate half-tones by about ten years, and the methods by which they were produced were, it

might be said, common property — they were not what are generally known as secret processes. Zinc etching superseded the earlier methods of engraving, of which there were a number, and competition was keen, consequently the wages paid the men at that time were comparatively low. When half-tones came into use, that process was more or less secret, with the result that the men working in that branch received good wages, almost, in fact, as good as today. There were a number of zinc etchers but very few half-tone engravers. When the photoengravers' union was formed, half-tone engravers received at least double the wages paid the zinc etchers. Gradually the union has brought the wages of the zinc etchers up to the level of the half-tone engravers, so that both classes now receive practically the same wages.

Prior to union regulation of wages and war-time prices for material, zinc etching was comparatively a cheap process as compared with copper half-tones. At present, the situation has changed to the extent indicated by the new scale of prices.

In Aid of the Printer Prisoners of War.

On several occasions we have called attention to the work of M. Rene Billoux, editor and manager of the official journal of the master printers of France, in aid of the printer soldiers who have been taken prisoners, as well as the orphans of printers who have laid down their lives in this great struggle for liberty. The work Mr. Billoux is doing was started in January, 1915, with the consent of the Master Printers' Syndical Union and the Workmen's Federation, and was authorized by the French Government. Since that time it has also received recognition from the Central Committee of the Red Cross, and the President of the French Republic has honored the work by his personal subscription. Up to April of this year, parcels of food and clothing had been sent to 3,000 unfortunate prisoners, all from the printing and allied trades.

We who have been resting in security thousands of miles from the seat of this terrific conflict probably can not realize fully the horrors and sufferings which have fallen to the lot of our printer brethren in the devastated regions. We can not, probably, realize what it means to have flourishing businesses completely wiped out, their owners interned in German prison camps under revolting conditions, or working as ordinary laborers in other parts of the country. The work is worthy — the need is great.

Another appeal for aid has come from Mr. Billoux, and we pass it along to our readers, knowing that it will receive a ready and wide-spread response. Committees have been formed in some parts of this country to collect funds for this cause. THE INLAND PRINTER will gladly receive and forward subscriptions, and any money received will be acknowledged through these columns.

While we are laboring under heavy burdens, let us not forget those of our brethren in the printing craft across the sea who are in absolute need. This is an opportunity for real sacrifice in a worthy cause. Will we heed the call?



CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

A Plea for Higher Prices and Better Printing.

To the Editor:

DALLAS, TEXAS.

Troublous times are confronting the printing business, which has undergone and is undergoing great changes, and in the transformation that is going on, employer and employee alike are affected.

The employer is trying to solve the problem of continually increasing expenses and ever decreasing profits. The cost of every kind of material entering into the printing industry has risen from twenty-five to two hundred per cent during the past decade, but during this process of radical change in every department of his business, the employing printer has not been able to secure any substantial increase in his charges for printing, although the cost of nearly everything else under the sun has gone skyward.

And while the employee has succeeded in securing an advance in wages ranging from ten to twenty-five per cent, the cost of living has mounted fifty to one hundred per cent. So it will be seen that both employer and employee are vitally concerned in bringing about improved conditions.

In the technical press devoted to the printing and allied trades a cry has been going up, "What must we do to be saved?" To make the first move in the "rescue" work, it would seem to be self-evident that employing printers must make some effort toward establishing higher rates for printing. Self-preservation will compel some such action to be taken. A national printing association should be organized, with the object of formulating uniform and standardized prices for printing throughout the country.

Some one will say that such a plan will interfere with the "immutable" law of competition; but the saying that "competition is the life of trade," like many other high-sounding aphorisms, has long since been proved fallacious.

Let's see just how competition and price-cutting in the printing business really work out. Some printing-shop, in order to secure a job of printing that another shop has had the privilege of doing, cuts prices. In order to make a profit on the cut price, poorer workmanship, poorer ink, poorer paper, and poorer presswork must enter into the task of getting out the job. Then the following year still another employing printer, in order to close a contract for the same job in question, and in order to make a profit on the work, pursues still further the cheapening process in workmanship and material. By the time this job has gone the rounds of a few more print-shops and undergone repeated price-slashings, it presents a spectacle that is enough to make even a "blacksmith" printer hide his face in shame.

This system is not only undermining the printing business from the standpoint of the employer, but is actually making of many printing-establishments veritable sweat-shops for the employees. It not only degrades, but is a virtual profanation of the "art preservative." Imagine a Millet reduced to the necessity of painting cheap chromos for a livelihood! But all

over this broad land there are efficient printers, possessing high ideals of their calling, whose artistic souls are being crucified upon the altar of cheap, "slap-up," competitive printing.

While all this truthfully applies to the generality of present-day printing, it is gratifying to observe that there are exceptions to the rule; for happily there are many buyers of printing who possess sufficient mental acumen to know that cheap, slap-up, shoddy printing is a positive damage to any business or profession.

WILLIS ANDREWS.

Regarding "Automatic Imposition."

To the Editor:

RAHWAY, NEW JERSEY.

In your July number you advocate laying forms *heads out*. Now, this may be all right for four-page forms that are to be folded by hand, but how about eight and sixteen page forms that are to be folded on a folding-machine? A thing which may be all right for hand folding will be all wrong on a folding-machine, which would fold everything back end to if laid heads out instead of in.

It seems to me that people who advance new ideas ought to be sure they will fit all conditions before they upset standard methods.

HERBERT LE BRUN.

EDITOR'S NOTE.—An answer to the above letter was sent by mail, but was returned marked "Unknown at the address given." This is a difficulty we frequently experience when correspondents fail to give their addresses clearly. We judge this correspondent refers to the article entitled "Automatic Imposition," which appeared on page 444 of the July issue. If he will read the article again carefully, he will notice that it refers wholly to a special class of work; and when methods are recommended for special cases they should not be taken as referring to general work.

Standardized Versus Makeshift Methods and Equipment.

To the Editor:

COLUMBUS, OHIO.

In your issue for June appears an article entitled "A Storage System That Pays," by James J. Finnegan, in which he describes an "efficiency system" for tariff page storage devised as the result of a conference of the heads of the different departments in the shop. Compared with the old system which he says they formerly had, the ideas which he has set forth are without question a great improvement and I can commend the effort to improve upon the time-worn methods of handling standing pages.

However, I must confess to considerable surprise in reading this article, which, from the prominence given it, must have been considered a valuable contribution. Can it be that neither the writer nor the editor has ever heard of the Savage system of page storage, which has become such a standard method of handling not only tariff pages but all such storage

matter that the publication of an article elaborately explaining an individually devised approximation to it is indeed amazing? It brings up a question that has many times been in my mind as to why the trade publications print so many articles descriptive of makeshift methods of doing something that is accomplished with regular stock equipment with which every well-informed man in the business is acquainted.

If there is one thing that scientific management has taught us it is the value of standardization. And that means standardization not only of methods but of equipment.

Let me explain why I regard standardized methods and equipment as important, with special reference to this case of handling tariff pages. My chief objection to Mr. Finnegan's plan is based on the fundamental objection to practically all "special" methods and equipment where "stock," which is merely another name for "standardized," methods and equipment are available. The trouble with all special equipment of this kind is that it can never from its very nature represent the same degree of modification and development from study and experience that will be found in the standardized article.

The case under discussion is pertinent to this point. There has been a lot of study put on this question of handling made-up pages through the shop while the work is in process, and storing them afterwards if the job is to be kept standing. As far as storage and indexing of the standing pages is concerned Mr. Finnegan's method is perhaps about as efficient as any, but that is only half the story. This is where the standardized method scores, for it is the result of combining many such individual ideas. And Mr. Finnegan's plan misses real efficiency in the *handling* of the pages by the storage of two to the galley. This may seem a little thing, but it is one of the little sins that are cumulative in their effects.

The Savage system which I mentioned above is based on the individual galley holding only one page. Why is this better? Because this unifies into one system the handling and storing of the pages. With the Savage system the basic idea is to eliminate entirely the rehandling and shifting of pages. When the job is originally made up the work is done on the same galley on which the page is to be stored. The proof is taken on the galley, the galley is put away on a numbered slide, with the number on the proof for identification, and when the page is wanted, either for corrections or lock-up, it is instantly located, and there is no second page to interfere or to make handling more difficult by adding weight to the galley — and two full tariff pages are heavy.

There are dozens of tariff plants in the country using this system with entire satisfaction, some of them having twelve thousand or more such individual page galleys. The system is also in use in many catalogue and commercial job-plants for storing every kind of matter, and it has proved equally useful and efficient for handling current work as for storage. In no case should more than one form be placed on a galley unless they are so small that they can be lifted off without disturbing anything else on the galley.

There was a time, not so very long ago, when it was sometimes necessary for a plant that was striving for increased efficiency to figure out its own methods and equipment of this kind. The equipment offered to the printer had not always kept pace with the changing conditions in the shop. Recent years have changed all that. There has been an amount of concentrated study of composing-room problems in the last five or six years that has succeeded in solving most of the difficulties. Some of the ideas that have been evolved as the result of this study are rather radical departures from old methods, but the important point is that they are the result of intelligent interpretation of experience and are in no sense experimental. No printer today should build expensive special equipment until he had made very sure that his requirements are not already covered by standardized equipment. In the

end he will probably serve his purposes better and the stock equipment will not likely be as expensive. Neither will he be dealing with an experiment, which is always involved when an idea is tried for the first time.

Is there not some way whereby more authoritative articles can be given us dealing more with the standardized practices of the many really efficient plants of the country? The trade is not advanced as much by one man's individual ingenuity as by the combined experience and knowledge of the craft as a whole.

WILLIAM A. DUBOC,

Efficiency Engineer, American Type Founders Company.

Practice Versus Theory.

To the Editor:

LOS ANGELES, CALIFORNIA.

Why it is that the editors of trade papers and magazines permit the insertion of articles which are more or less impractical, is a question which the writer has many times been asked to answer. You can all recall such articles, evidently written by some one having at least a smattering of knowledge along the line, and who doubtless started his theorizing from some practical step in that direction, but not having put the idea to a final test he had not discovered the gap between theory and practice.

Just recently an article was singled out as coming under the above classification, which to the casual reader would have been accepted without question, as it featured a move seldom required in the average shop. In this instance the plant where the complainant was employed had specialized to a certain extent on work along the line mentioned and had gradually perfected methods materially better than those outlined, even had they been usable; therefore, to one brought up in that particular plant the idea was not only impractical but we might say obsolete, and the party perhaps quite naturally assumed that others handled the work to at least as good advantage.

It is not the intention of the writer to even suggest putting a stop to the printing of these ideas, but rather to encourage it. Every reader of *THE INLAND PRINTER* will acknowledge that through the absorbing of some of these theoretical ideas his brain has been brought into a new channel of thought which has sometimes resulted in changed methods, greatly to the benefit of those concerned. And this result may be altogether foreign to the germ that started the thought.

Several years ago it came to the writer's notice that some of our largest manufacturing concerns, when requiring a new foreman for a department, would obtain a man from a technical school rather than promote some one from the floor or bench. The explanation of this was that, having gleaned his learning largely from books, the newcomer's brain would not be confined or narrowed down to the grooves tending to be formed where one is brought up in the plant, where certain operations have been done in a given way, perhaps for years, with little or no variation or progress. The working of this policy frequently brought some friction between the foreman and those under him, as he was likely to suggest methods which to some seemed out of reason, or possibly had previously been tried and proved detrimental. Thus he was subjected to more or less ridicule, oftentimes greatly to the amusement of the others. But on the whole it was said to be an advantageous procedure, for it was frequently found that the adoption of some of these "unreasonable" ideas would virtually revolutionize the methods formerly employed.

It is hardly to be expected that our trade magazines can try out all the ideas submitted before publishing them. If the scheme appears new and plausible, that should be sufficient reason for its acceptance, as it is a certainty that some benefit will be derived by some one from a careful reading of any such article.

P. B. PERRY.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE House of Commons, by a vote of 109 to 24, rejected an amendment to the Education Bill permitting the employment of children two hours daily for the delivery of morning papers.

THE founder of the famous Gillott penmaking house was originally a Sheffield toolmaker, who tramped from there to Birmingham, where he set up as a penmaker in a little back alley.

THE employees of the well-known house of Eyre & Spottiswoode, government printers, London, are raising £100 by penny-a-week subscriptions, to endow a bed in the new wing of the Caxton Convalescent Home at Limsfield.

BEGINNING May 1, 1918, the Federation of Master Process Engravers made a further increase of 12½ per cent on all classes of processwork, including artists' work and photography. Since that date all invoices bear an advance of 25 per cent, instead of the former 12½ per cent.

IN reply to inquiries made concerning the supply of paper-pulp in connection with the commercial agreement between England and Sweden, it was stated that the supply depended upon the granting of import licenses. As soon as this was done, trade could be reopened immediately. Before the war, seventy per cent of the pulp imported into England came from Sweden.

A NON-UNION printer's union, under the name of Printing Trade Alliance, has been started, with headquarters in London. Its objects are stated to be: "The promotion of a good understanding between employers and their work-people; the settlement of questions between them by means of a conciliation committee and arbitration; the encouragement of output, and of the efficient workman."

A PRINTER who set up much of Dean Stanley's and Herbert Spencer's copy is authority for the statement that the ecclesiastic's handwriting was almost impossible to decipher, while that of the agnostic was elegant and clear. Stanley once complained bitterly of the mass of blunders in his proofs. The printer surprised the dignitary by saying: "Well, all I can say, sir, is that you will send more printers to hell by your handwriting than you'll keep out of it by your sermons."

AN agreement between fourteen unions and the London Association of Master Printers was recently established. The leading section of this provides for an addition of 20½ shillings (\$4.97) per week to the permanent wage, to take the place of existing bonuses. Women and male juvenile members of the unions get 13½ shillings and female learners 7 shillings per week bonus. Women and junior members engaged on agreed men's work are to receive the same advance as men. These advances are to continue for the period of the war and six months after peace has been signed.

GERMANY.

THE house of J. P. Bachem, of Cologne, printers of the *Kölnische Volkszeitung*, recently celebrated its one hundredth anniversary.

THE D. Stempel typefoundry at Frankfurt-am-Main reports gross earnings for 1917 of 6,240,000 marks, as against 2,750,000 marks in 1916.

THE newspaper publishers of Saxony have joined in a mutual organization whose function is to do the buying of material and supplies for the members.

THE *Illustrirte Zeitung*, of Leipzig, one of Germany's foremost illustrated periodicals, on June 29 reached and celebrated its seventy-fifth birthday. It was established by Johann Jakob Weber, a Swiss, and it was looked upon as a very risky

venture, as opening up a new field in periodical literature. After Weber's death the *Illustrirte Zeitung* was continued by his sons, Hermann and Felix. Siegfried and Wolfgang Weber, grandsons of the founder, are now the managers.

THE membership of the German Master Printers' Association (*Deutscher Buchdruckerverein*) was increased by fifty-five firms in 1917. The association celebrated its fiftieth anniversary this year, at Leipzig, where the annual convention was held.

THE military commander-in-chief, finding that in Berlin great quantities of papers are thrown into the garbage boxes, instead of being saved for the special paper collection, and are thus lost, has prohibited, under penalty of 100 marks, the deposition of paper and cardboard in the garbage containers.

DURING the four years of the war the number of manuscripts in the Schiller Museum at Marbach on the Neckar has been increased by five thousand two hundred pieces. The total number is sixty-four thousand six hundred. The picture collection numbers three thousand six hundred. The Schiller library and that of the Suabian poets numbers about thirteen thousand volumes.

IN 1743 Frederick the Great established the first Prussian government printing-office. As was then the custom, this office cast its own type. The typefoundry was under the direction of Johann Micheal Schmidt, from The Hague, who was a noted punch-cutter. Later on, when the foundry was separated from the office and sold, it became the property of Johann Ludwig Zinck. Coming down through a various line of successors, it was lately bought by the H. Berthold typefoundry, of Berlin.

CONTINUING the development of a department instituted last year providing a source for securing supplies, the German Master Printers' Association has now established an office whose duties are to give advice to the members about technical and economic matters, and to procure for them all needed material, of the best quality and at the most moderate prices. All efforts are to be made, not only to enhance the business status of the individual members, but to better the organization in such a way and to so enlarge its influence and prestige that it will be considered a matter of honor as well as financial advantage to be a member of this association.

AT a recent meeting of the Typographic Society of Berlin, a member (Herr Weimann) proposed that certain of the present legal sheet sizes or formats be abolished and that in their place another, about half way between, based on the hypotenuse oblong proportion, be adopted. A discussion of the topic by various members showed a lively interest in the standardization of paper sizes, and the society adopted a resolution to take part in the work of establishing standards. Four members were appointed as conferring delegates. It was stated during the discussion that the German newspapers were disposed to adopt a standard size. The above mention of the hypotenuse oblong proportion (which means the proportion of the diagonal line of a square to the line of any of its sides) indicates that this proportion occurs to all who study the subject as the best one to fix the ratio of the length of a sheet to its width. It is being established in the United States — particularly for catalogues.

FRANCE.

AT Grenoble the printers have secured an increase in wage of 1 franc per day.

THE printers of Dijon have been granted an advance of 1 franc per day in wage, this being given practically without controversy on the part of the proprietors. At Nantes the printers have received an advance of 2 francs per day.

THE funds for helping unfortunate printers during the war have been augmented by the donation from René Billoux of 1,000 francs. This gentleman is the founder of a fund for

assisting printers who are engaged in the war or who are held prisoners by the enemy.

THE military governor of Paris prohibits, under a law of August 9, 1849, the sending to foreign countries of publications containing advertisements. Periodicals wishing to continue serving foreign subscribers must publish special editions from which all public advertising is to be omitted.

THE Central Committee of the French Federation of Printers expresses its dissatisfaction because four American soldiers are doing the typesetting for an American journal at Romorantin, despite protests made by the union. Details are not at hand, but it may be presumed that the four soldiers in question are not members of the International Typographical Union.

THIS is Bordeaux's centennial year of the establishment of lithography in that city. A lithographer named Gaulon, on March 18, 1818, started the first stone-printing office in that city. In 1829 he had a dozen presses. When he died, in 1858, his widow continued the business until 1874, when it passed into the hands of relatives. The office bears a reputation for very fine and notable work. The second lithographer of Bordeaux was one Légé, whose office for years enjoyed a good reputation.

SWITZERLAND.

AN advance in the price of news-paper from 88 centimes to 1.15 francs per kilo (8½ cents to 11 cents per pound) is in prospect. For export a price of 1.29 francs per kilo (12½ cents per pound) is spoken of.

AT a recent general assembly of the Swiss Master Printers' Association the subject of paper sizes and paper qualities was discussed, and a resolution was passed asking the Government to give attention to the matter and take steps to bring about a satisfactory solution of this important question.

THE Gutenbergstube (Gutenberg Museum) at Berne had during this summer a special exposition of graphic works showing the "Art of Typography in the Service of the Church." The display consisted of Bibles, liturgies, catechisms, song-books, church ordinances, Reformation tracts, commentaries, sermons, indulgences, etc.

AT its convention in June last the Swiss Master Printers' Association negatived, by a vote of 182 against and 58 for, a proposition that, beginning July, 1918, the work-day be shortened one hour, and beginning January, 1920, be shortened another hour. It was argued that one should await the war's outcome before considering such a momentous question.

DENMARK.

THE Master Printers' Society of Copenhagen has issued a tariff of prices for printed matter. It was worked out by Vilh C. Berg, and goes elaborately into all the details of costs. The quarto pamphlet of twenty-four pages was neatly printed by the City Printing-Office of Copenhagen. It is to be hoped that the Danish printers will stick to the prices set forth.

AUSTRIA.

THE *Neue Presse*, of Vienna, recently published a government decree which places the delivery of paper into five classes, in the following order of priority: (a) paper for journals printed on rotary presses, (b) paper to be used by the Government, (c) packing-paper, (d) paper for journals printed on flat-presses, and (e) paper for general purposes.

ITALY.

THIS quotation from Pliny's "Natural History," as showing a parallel to the present paper shortage, is interesting: "It was decreed in the reign of Tiberius, because of the scarcity of papyrus, that a commission of senators should be appointed to control its distribution, otherwise all civilized life was in disorder." There is nothing new under the sun, you see.

THE Ministry of Industry and Commerce has appointed a special commission to have direction over the production and use of paper in this country. The manufacturers and the users of paper must now make periodical reports to the commission.

SIXTY-FOURTH SESSION OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

When the sixty-fourth session of the International Typographical Union opened in Scranton, Pennsylvania, on August 12, it seemed, according to the reports we have received thus far, that the meeting was going to resolve itself into a patriotic demonstration rather than a business gathering — and what could be more fitting for such times as these? All of the opening addresses had the true patriotic ring, giving further evidence, if additional evidence is necessary, that the grand old organization is back of the Government and our boys at the front.

In his address, following the usual opening preliminaries, which were in charge of President Hughes, of Scranton Typographical Union No. 112, President Marsden G. Scott expressed in stirring words the attitude of the union, saying in part: "If the organized wage-earners of the civilized world are to demand the right to be heard and to receive fair consideration in the councils of the governments under which they live, then organized wage-earners must assume their full share of all the burdens and all the responsibilities and be willing to make all the sacrifices which the protection of civilized government demands. No man has a moral right to demand the protection of any government unless he is prepared to give his full support to that government in its hour of peril."

"The International Typographical Union is made up of patriotic men and women. We intend, as individuals and as an organization, to march in solid ranks under the flags of the countries in which our members live."

"Let us not make the fatal blunder of assuming that either organized labor or organized capital is to dictate the economic policies of America after the war. The victories of peace will be decided by those who have made possible the victories of war, and the recognition to be given the trades unions of America will be determined by the service performed. There is no middle ground for this union to take. We must march shoulder to shoulder with the boys in khaki or we must prowl with the greedy profiteers."

This convention was honored, probably more than any preceding convention, with an unusually large number of congratulatory messages from men in the highest ranks of national and international affairs, one of especial interest being from General Foch, commander of the allied armies, which read: "The factory, like the trench, is a post of combat. The duty is not to abandon it before the enemy. My compliments to your union for having understood it so well."

Lest we give the impression that the regular business of the convention was set aside altogether for the purely patriotic speeches, it must be said right here that such was not the case. The delegates found themselves confronted with the usual large number of propositions, all presented as being for the best interests of the organization, many of them receiving approval and many being rejected. To give even a brief review of these propositions here would be impossible as they were too numerous.

RECIPE FOR ADVERTISING SUCCESS.

The best recipe for advertising success is: To a good measure of high-grade merchandise add an equal amount of hard cash. Allow this to set until your nerve rises, then add as much printers' ink as it will stand. If your "dough" begins to fall, use glue freely, for if you don't stick your efforts are a failure.—*Niagariana*.

Collectanea Typographica

By HENRY LEWIS BULLEN

When wrapped in folds of densest
gloom,

Dark Superstition awed the world,
Consign'd fair Knowledge to the tomb,
And Error's sable flag unfurl'd,
Earth heard the mandate from the skies:
"Let there be light! Great Art, arise!"
—Samuel Woodworth, 1785-1842.

* * * *

A Literary Compositor.

SAMUEL WOODWORTH was a literary compositor, setting types as a vocation, writing verses as an avocation, and sometimes doing editorial work. For several years he was secretary of the New York Typographical Society. His verses were first published collectively in an 18mo volume in 1826. The verse above is from his poem "Printing and Independence." He wrote half a dozen pieces in praise of printing, but his literary fame rests entirely on his popular verses, "The Old Oaken Bucket." He was born in Scituate, Massachusetts; arrived in New York city in 1809, and thereafter made that city his home, preferring, or compelled to bear, the excitements of the city while he persistently sang the praises of the country, thus:

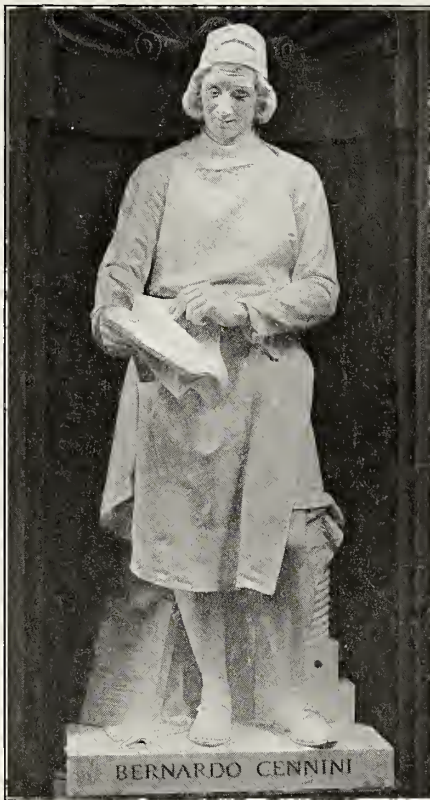
Let others for grandeur and opulence toil;
I'd share not their turbulent joys if I could;
The treasure I seek is affection's sweet smile,
In a neat little cottage that stands near
a wood.

* * * *

Honors to an Italian Printer.

WE show here a picture of a marble statue of heroic size erected by the city of Florence, Italy, in 1892, in honor of its first printer, Bernardo Cennini. The sculptor was Mancini, one of Italy's greatest artists. In 1871 the city restored the sculptured tomb of Cennini in the Basilica of St. Laurent. Cennini was born in Florence in 1415 and established himself as a jeweler and worker in metals. The most notable bas-reliefs in metal in Europe are the two doors of the Baptistery of San Giovanni in Florence, designed by Lorenzo Ghiberti. Replicas of these marvelous doors were presented by one of the Astors to Trinity Church, New York, and are

now the most attractive feature of that edifice. The Florentine metalworkers required twenty-one years to make the first door (1403-1424). The second door was begun in 1424 and finished in 1447. Cennini completed the work during the



Bernardo Cennini (1415-1498).

Marble statue of heroic size erected by the city of Florence upon the initiative of the printers of Florence in 1892 in honor of its First Printer, who was also a master craftsman in goldsmithing and jewelry.

period from 1441 to 1447. Thus Cennini was already famous for the great baptistry door, and for other bas-reliefs in gold and in bronze which are pointed out to modern tourists in Florence, when he became interested in a new art called Printing. He issued his first book on the seventh day of November, 1471. In the colophon he states that he is a goldsmith who, having cast letters, now issues this first book, "the result of cleverness combined with hard work." He continued to print books until his death in

1498. On the occasion of the fourth centenary of the printing of the first Florentine book the city commissioned G. Ottino to write a biography, the title of which is "Di Bernardo Cennini e dell'Arte della Stampa in Firenze." This book convinced the people of Florence that they had neglected to sufficiently honor one of their numerous great men; hence the erection of his statue in 1892.

The initiative in the Cennini celebration of 1871 and the erection of the monument in 1892 came from the printers of Florence. The printers of Italy are proud of the great Italian printers and are eager to honor them.

American printers, although they do better printing and more of it than is done in Italy, do not stand nearly so high in public estimation as Italian printers stand. We treat the history of printing and the achievements of our great printers with a carelessness which verges upon contempt, and *this is the chief cause of the low civic, social and industrial status of American printers.*

* * * *

A Good Book to Read and Keep.

LYMAN HORACE WEEKS has written a most interesting and authoritative "History of Paper Manufacturing in the United States, 1690-1916," cloth, 8vo, 352 pages, liberally illustrated, more entertaining to the right kind of printers than the best selling novel of the moment. This is a book to buy and keep; no other book covers the subject so completely. *Collectanea* recommends it. Order it from THE INLAND PRINTER, price, \$3. This is not an advertisement. We have mentioned THE INLAND PRINTER simply as a convenience to the courageous buyer. Whenever you want a book about printing or printers or the allied arts, and do not know where to get it, send to THE INLAND PRINTER. There is no one activity in the periodical field which deserves your orders, subscription and advertisements as much as THE INLAND PRINTER. It has served the printers well, thanks to its editors, past as well as present. Therefore, reciprocate, reciprocate, and reciprocate.

First Newspapers.

Alabama: *Madison Gazette*, Huntsville, 1812.

Alaska: *Alaska Times*, W. S. Dodge, Sitka, 1868.

Arizona: *The Arizonian*, Tubac, 1858.

Arkansas: *Arkansas Gazette*, William E. Woodruff, Arkansas Post (now in Little Rock), 1819; still continuing.

California: *The Californian*, Semple and Cotton, Monterey, 1846.

Colorado: *Rocky Mountain News*, Beyers and Gibson, Auraria (now Denver), 1859, still continuing.

no copy is known to exist, which fact will make the discovery of one of them a notable achievement. The Library of Congress is a constant buyer of rare newspapers. The above data are starting points from which researches into the history of newspapers and printing in the various States may be made. Investigations of this sort are recommended by *Collectanea* to young printers. Search in the libraries, in State histories, town histories, historical addresses, newspaper anniversary issues and collections of early newspapers. Wherever a reference is found, verify it at its source. This is

generally, in sculpture frequently. The appeal to the senses is the appeal to the primitive; the appeal to the intellect is the appeal to the Divine in us. Words are as abstract as the force of gravity, and their function in Man's intellectual world is analogous to the force of gravity in the physical world: they solely originate, consolidate and develop ideas. The printer's symbols release words which otherwise would be bound within the range of a voice. There is something noble and inspiring in the occupation upon which all that is intellectual depends for promulgation. Our types



Printing and Typefounding Under the Auspices of Minerva, Goddess of Wisdom.

A head-piece engraved in copper in 1739 and used in the "History of the Origin and the Early Progress of Printing," written in French by Prosper Marchand and beautifully printed at The Hague, Holland, in 1740.

Connecticut: *The Connecticut Gazette*, James Parker, New Haven, 1755.

Delaware: *The Wilmington Chronicle*, James Adams, 1762.

District of Columbia: *The Times and Potowmack Packet*, Fierer and Fosdick, Georgetown, 1789.

Florida: *Weekly Floridian*, Tallahassee, 1828, still continuing.

Georgia: *The Georgia Gazette*, James Johnston, Savannah, 1763.

Idaho: *Boise News*, T. J. & J. S. Butler, Boise, 1863.

Illinois: *The Illinois Herald*, Matthew Duncan, Kaskaskia, 1809.

Indiana: *Indiana Gazette*, Elihu Stout, Vincennes, 1804.

Kansas: *Shawano Sun*, issued by a Baptist Mission in the Shawano language, Jotham Meeker, Shawnee, 1835.

Iowa: *Dubuque Visitor*, John King, Dubuque, 1836.

Kentucky: *Kentucke Gazette*, John Bradford, Lexington, 1787.

Louisiana: *Le Courier du Vendredi* (Courier of Friday), New Orleans, 1785.

Maine: *Falmouth Gazette and Weekly Advertiser*, Titcomb and Wait, Falmouth, 1785.

Maryland: *Maryland Gazette*, William Parks, Annapolis, 1727.

Every one of the newspapers in this list is excessively rare. Of most of them

the procedure followed by all historians. It is the way evidence is secured by lawyers. It is the way certain persons become authorities on all sorts of subjects. If one has any detective ability, this kind of work will develop it. Thousands of persons find such work fascinating and an interesting relief from the drudgery of business. Young man, try it!

* * * *

Words and The Printer.

WORDS are to the printer what cloth is to the clothier, bricks to the bricklayer, colors to the painter, or sounds to the musician. Each person expresses his art or craft by means of a basic thing. Of the arts and crafts named, all but printing appeal primarily to the physical senses. The primary appeal of printed words is to the intellect. "Intellect includes all those powers by which we acquire, retain and extend our knowledge, such as perception, memory, imagination, judgment, etc." One may admire a painting without understanding its meaning. The appeal of music is entirely to the senses. Music may recall a story already heard, but not even the composer can discover an intellectual message in his harmonies. Savage tribes are seldom devoid of art sense, in weaving

are the supreme teachers; they teach the teachers. Mute as they are, they enable all mankind to exchange ideas which otherwise would be still-born. No other thing which is basic to any other occupation than Printing could inspire such a sublime tribute as is contained in the following verses:

Among the ruined temples there
 dead men had
 Writ their mute thoughts on the mute walls
 around.
 He lingered, poring on memorials
 Of the world's youth; through the long burning
 day
 Gazed on those speechless shapes; nor, when the
 moon
 Filled the mysterious halls with floating shades,
 Suspended he that task, but ever gazed
 And gazed, till meaning on his vacant mind
 Flashed like strong inspiration, and he saw
 The thrilling secrets of the birth of time.

—Shelley, "Alastor."

* * * *

Printing, the Disturber.

Thou hast most traitorously corrupted the youth of the realm in erecting a grammar school; and whereas before our forefathers had no other books but the score and tally, thou hast caused printing to be used, and, contrary to the King, his crown and dignity, thou hast built a paper-mill.—Shakespeare.



COST AND METHOD

BY BERNARD DANIELS.

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to \$50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

A Gentle Kick About Estimating.

We have just received a saucy letter from a correspondent for whom we had made an estimate, and we feel a little riled over it and must let loose.

Don't think that the estimator knows all the prices of all the papers, and their variations, on sale in the United States, for he does not and is not going to try to learn them. Life is too short and the list too long, to say nothing of the variations in different localities.

When sending in a request for an estimate, do not say "like sample," or merely give the name of the paper. Give the name of the paper, or the one nearest like it, that you would have to buy in your city or town, and also the price per pound in your locality. We can figure the size required, and we have the facilities for weighing the sample to get the correct weight, but we have no means of readily finding the price, to you, of any stock.

Lack of information on this point has frequently made it necessary to delay an estimate while we wrote to and secured a quotation from the dealer nearest the printer making the request for the estimate. In many instances such quotations have been made on general principles and are not the figure the dealer would actually give the printer who bought the paper.

Just remember this point: Give the name and price of the paper you would buy for the job. It will shorten the time you have to wait for an answer.

Attending the Convention.

On September 23, 24 and 25 the United Typothetae of America will hold its thirty-second annual convention in the city of Cincinnati. There will probably be six or seven hundred printers present, embracing employers, superintendents, managers, and foremen, as well as a number of representatives of the allied trades. Are you going?

One printer has asked us: "Will it do me any good to go to such a junket and spend a lot of money when I might be at home earning more?" This is a very narrow way of looking at the matter, and if that printer, or any other, feels that he is not going to get his money's worth he had better stay at home. But the fact is that no printer ever attended a convention or cost congress in the right spirit who did not carry home a profitable collection of new ideas which he could work out in his own plant.

This convention is announced as a different kind of convention, because there is to be no junketing, but the whole time is to be devoted to strictly business discussion of things that are of importance to the trade and to the individual printer.

One of the principal subjects for discussion will be the "Three-Year Plan" of organization work which has been launched and which is already having good results. If every

employing printer knew the full scope of this greatest educational work that the Typothetae has ever attempted there would be so many demands for organization all over the country that it would swamp the workers. Its fulfilment means a cost system in practically every printing-plant, and a better education of estimators and office men, as well as training for the sales force, at a cost within the reach of the smallest printer.

Speaking of education brings to mind the fact that the new bookkeeping system for use with the Standard cost system will be demonstrated and explained at this convention by the committee which has perfected it.

These two things would more than pay any printer for attending the convention, but there will be, in addition, a number of papers on live trade subjects, each of which will be followed by a discussion that is bound to bring out some points of value.

If you are a cost-system printer you ought to go to freshen up your ideas by actual contact with the Cost Commission; if you are not, you should go and learn the truth about the cost system by exchanging ideas with those who are using it successfully. Either way it will pay you to attend.

The One-Man Shop.

From a recent correspondent we have a woful disquisition on the uselessness and the damage to the trade at large of the one-man shop, which he claims sets the price for which small work must be done at so low a figure that the larger printer must work at a loss to meet it.

Our first thought is: Why meet it at all? If the price is so much below true value, why not let the one-man shop do the work? The more it gets of it the sooner it will be out of business.

On second thought we realize that there is not only a reason but a good and important one why the small shop should not only remain but should also be encouraged. The abuses should be corrected, of course, but the one-man shop should not be driven out of existence. If it finds that it can produce certain work at lower prices than the larger shop, that is a good thing, for it will help to preserve it. If it is really making a mistake and selling its product for less than the price that will afford a living profit, its proprietor should be educated to better business methods.

In all ages art craftsmen have worked singly, and it is only after they have discovered or produced the art material that the factory has been able to reproduce it in quantity at a popular price.

This, then, is reason enough for the one-man print-shop in which the one man is imbued with the right idea of higher craftsmanship. If successful he will soon surround himself with assistants to do the rough and the detail work, and thus grow out of the one-man class.

Brains must be used intensively in the small shop, and it is therefore of no use trying to do the one-man stunt on a large scale. As soon as this is tried the shop becomes a miniature factory and can not compete with the large factory on the commercial basis.

Experience has proved, in many instances, that there is no reason why one man can not start a small shop and prosper by catering to a select list of customers who want distinctive printing of a high grade, provided, of course, that he has the necessary talent and manual skill.

The unfortunate thing is that most of the so-called one-man shops are merely print-shops started on the basis of money-making, in the belief that one man can do the work cheaper than a large organization efficiently controlled, and not in the attempt to give expression to the artistic tendencies of one man who desires to give the public something better than that to which it has been accustomed. This class of so-called one-man shops is a detriment to the trade at large and should be discouraged.

Meeting Increased Costs.

The problem of meeting increased costs of production is a serious one for the printer at this time when the Government is raising the question as to how far printing is a necessary part of the manufacturing life of the country.

That cost has increased in many ways no one attempts to deny, but there is considerable difference of opinion regarding the increase and the method of keeping it to the minimum.

Probably the greatest increase has occurred in the composing-room, and it is here that the least has been done to stop it. In the pressroom the presses have been speeded up and automatic feeders introduced so that the production may be kept up with the reduced amount of labor available. In the job pressroom the automatic feeder and the automatic presses are making big headway. In the bindery, improved folders and multiple punches and special feeders are making good for a considerable part of the labor deficit. But, as always, the composing-room is left to the last, although there are new, efficient systems of handling copy and type that provide considerable saving — in fact, greater saving than is possible in any other department — and still we hear a general complaint of high hour-cost. Investigation of a large number of cost-system reports shows that the average productive time in the composing-room is less than two-thirds the time paid for.

Of course, every printer knows where the greater part of the other third is used up, and he ought to know that in times like this such waste is criminal. As the typesetting machine has superseded the hand compositor for plain matter, so will the typesetting machine supersede the distributor in the very near future. The idea that there are fewer styles of type made by the caster in the printing-plant, and less chance of duplicating the old job exactly, therefore we must wait, will soon give way to the fact that the demand for good, clean printing at moderate cost must be met in order to keep the printer from being elbowed off the map by some newer process that does not have to pay a tax of over fifty per cent of the real cost of production to restore its material to the proper shape to use again. Style is something that a great part of commercial printing can and does sacrifice for cost reduction. Note the vogue of the quite ordinary printed forms that are getting more plentiful daily in connection with the various loose-leaf and duplicating order systems. In their case the saving is of clerical work in handling the forms, but it shows the direction in which business economy is tending.

There will always be a demand for artistic printing for advertising, but art does not consist of new shapes of letters and distorted alphabets to make peculiar faces. Some of the most artistic printing we ever saw was done in a shop having only a few faces and none of them what are called new.

When we consider that the abolition of the so-called non-productive (wasteful) operations of the composing-room will increase the amount of output per employee fully twenty-five per cent while reducing the overhead cost in almost the same proportion, it is easy to see that the new hour-cost will be lower. Then, as the elimination of sort hunting will take that time off many jobs, the total cost per job will be less, which will make it possible to meet some of the reproductive processes that are crowding the composing-room closely.

Distribution has been eliminated from the book-room and the news-room, is rapidly being driven from the newspaper ad-room, and it will be only a short time before printers must meet the problem of getting rid of it in the job composing-room. This war is not only teaching efficiency in many lines, it is forcing employers in all lines to look for ways of cutting cost without cutting wages; or, to put it the other way, to furnish means for the wage-earner to deliver the full value for the money he receives, not in nerve-racking makeshifts and unnecessary work, but in good, clean, profit-producing labor that makes him glad to be a worker and his employer glad to pay his wages.

The wise one will investigate this problem now and be ready when the war inflation ceases and the industrial demand comes. Do not deceive yourself with the idea that labor will be plenty and cheap after the war. It will not. This is a different war, and the destruction it has caused will make work for every one for years to come, and there will be a shortage of skilled labor unless you prepare your shop to be an enticing place to work in.

The War's Benefits.

"It's an ill wind that blows no one good," says the old proverb. Which is certainly true of the present war, much as we regret its existence and deplore the tragedies that have been made a part of its program.

The call for man power for the American army has taken many compositors and pressmen from our shops, and their places can not be readily filled, if at all. This produces a shortage of workmen such as has not been known in many years.

Consequently, we have been compelled to consider carefully our shop methods and stop many little leaks of wasted time that have grown up through lax and careless management. To keep going we are faced with the proposition of establishing more efficient methods and installing more automatic machinery to do the work formerly done by the men who are now fighting for us at the front or getting ready to do so.

This compulsory house-cleaning and throwing out of time-killing practices will prove a lasting benefit; for, by the time our old workmen come back, the demand for printing will have grown to such an extent that it would be impossible to handle it by the old methods or meet it without the labor-saving appliances.

Every element of manufacture has increased in cost — rent, wages, supplies, material, postage, transportation — and in a greater degree than have our selling prices. These increases are likely to be permanent in a large measure; that is, they are not likely to be reduced at once nor rapidly at the close of the war. As a consequence every printer must reduce the cost of manufacture by getting more out of each dollar invested in machinery and factory equipment by making the machinery as nearly automatic as possible and abolishing every non-productive operation or motion.

Properly carried out this will reduce the capital investment required and therefore the fixed charges, the floor space will be diminished or the present space will allow for expansion, the need for which will come very quickly. One modern automatic machine that will do the work of two or more of the older and slower machines, or that will combine the operations effected by the separate machines into one continuous product, will not

as a rule cost as much nor occupy as much space as the machines it replaces.

Make a survey of your plant now and see how much needless material and machinery you are carrying and how many manual operations you are permitting that should be eliminated from the cost-sheets. The total will surprise you when you have made a complete clean-up and taken a new inventory and appraisal, as will also your new investment.

The things that you should cut out and the changes that you should make will differ according to how well you have kept up to the trade improvements and the advance in scientific management. But, no matter how efficient you may think your plant has been, you will find many things that can be greatly improved in the light of the demand of the Government for man power and the facts that you must meet market prices for printing and make a living profit. The amount of improvement possible will be exceptionally large.

This benefit of the war, the compulsory reaching out after efficiency, is going to prove a permanent blessing to the printing business, which, in spite of having the best cost system ever devised for any manufacturing plant, has been notoriously loose in its management. Of course, in this short article, it is impossible to give a list of the many leaks and inefficiencies that should be looked for, but every printer knows of a few and an hour's careful study of his cost system reports will show him many more. The man without a cost system should begin his reform with the installation of the Standard cost system, and a strict adherence to its showings.

The Loss of That Job.

How often do you figure up the cost of a job and find that several operations have cost more than was estimated, or that you guessed they would cost? And how many had a total cost greater than your total estimated selling price?

Without doubt, there were many where the composition cost from twenty to fifty per cent more than you or your estimator or salesman thought; quite a few where the press-work took an extra hour or two; others where you find that the cutting and trimming, which you deliberately left out, now amount to anywhere from 50 cents to \$5; or where the packing and delivery took several hours and \$5 for teaming.

What are you going to do about it? Grin and bear it, or find out just why these extra costs exist and cut them out?

Perhaps you forgot to allow for editing the copy and making a layout, but your compositor had to do it, though he did not call the work by that name on his time-ticket. You did not figure on having to spend forty minutes hunting sorts when you ordered that letter-head set in a certain face of type of which there were only small fonts.

There was no allowance made for the extra time for make-ready in the pressroom caused by trying to make those worn and battered letters look right, when they should have been in the "hell-box," but had to be used because there were no others to take their places. The time-tickets do not show the cost of replacing those picked sorts; nor do they show the cost of the errors, which appear later, caused by not replacing the sorts.

Then there is the case when you figured on getting four out of a sheet that was only a quarter of an inch larger than the total of the four pieces, and the cutter took much longer to do it carefully; or the time when you marked seven out and the sheet had to be laid out carefully both ways, besides causing trouble in the pressroom on the register because the grain of the paper ran wrong on some of the sheets.

Yes, these are all little things; but we recently went over the plant of a printer who was not satisfied with his profits and found that these and other little things were costing him ten per cent of his gross output. In less than two months it was possible to eliminate and correct enough of these little things to make an increase of profit equal to seven per cent.

Repairs Versus Improvements.

There is an item on the 9H report (monthly summary) of the Standard cost system that is far from being as well understood as it should be. First, because it is really misnamed. Second, because the average printer confuses the idea it is intended to convey with the thought of wearing out.

Printing machinery which receives even ordinary care never wears out. That is just what we meant to say, "never wears out." So long as it is possible by careful nursing to produce ordinary work from a printing-machine its owner will not admit that it is worn out, though it may take as much as fifty per cent more time to do the work than it would on a more modern machine. So long as a moderate amount of repairs will keep the machine going it is considered good. Hence we say that a printing-machine never wears out. Why, only this month a correspondent wrote about a cylinder press that had been running thirty years and was still giving good register. Yet the makers of that press went out of business several years ago when other machines made theirs a back number.

There, that is just it. The old machine is a back number. When a forced sale comes — such as we attended the other day — and bids are asked, the only bidder is the junk man. Yet the press or other machine was not worn out.

In a period of about six years there are such great improvements in specialized American machinery that it is unprofitable to use the old machines any longer, and the wise printer exchanges his obsolete machinery for the very latest pattern. That is the action to be covered by the amount set aside in the Standard cost system under the title of "Depreciation." It should be called "Reserve for Replacement."

This would also do away with the thought of ten per cent meaning ten years. As a fact, the actual cost of obsolescence in printing machinery is about eleven and one-half per cent for the period of its usefulness (six years), and the sixty-nine per cent thus put aside will, with the allowance for exchange and the accumulated interest on the replacement reserve, just about replace the original cost of the machine. No, we did not say pay for the new one. In all probability the new and improved machine will cost more than the old one it replaces, but that addition will be an increase of invested capital.

Now, as to repairs. Repairs are part of the running cost of machinery and have nothing to do with its depreciation. They usually consist of the renewal of small parts having considerable wear, or the removing of the evidences of accident — mostly the latter, for modern machinery is generally so well proportioned that there is seldom excessive wear on any part unless there is carelessness in handling.

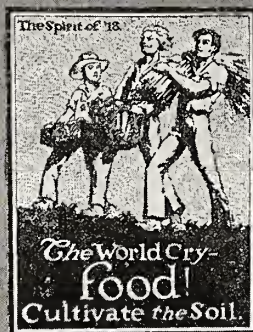
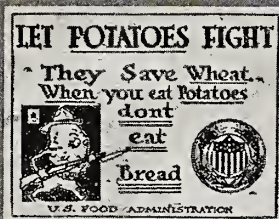
Repairs are, therefore, chargeable to the direct expense account and should not be charged to the replacement account. In case the repair consists of the addition of improvements that make the machine more valuable or increase its life they should be charged to capital account as department investment, because they actually increase the value of the machine. This extra investment calls for the setting aside of the proportional extra reserve for replacement.

One more thought: The reserve for replacement is not a part of the working capital of the plant after having been set aside, and it should be invested in such a way as to earn the best interest compatible with safety, which interest is credited to the reserve until such time as the reserve account totals one hundred per cent of the plant cost — invoice cost, not present book value.

If printers generally used this system there would be fewer paying interest to the machinery manufacturers. They would borrow from their own reserve and pay it back on the same terms that they would the machine man. Then they would be ahead the cash discount and other little favors that the spot cash buyer gets.

Food is Fuel for Fighters don't waste it

Eat less wheat·meat·fats·sugar. Send
more to our Soldiers·Sailors & Allies



Reproduction of Posters and Advertisements Used in Government Campaigns, Showing How a Trade-Mark Style of Lettering Has Unconsciously Been Adopted.

HOW THE GOVERNMENT UNCONSCIOUSLY ADOPTED A TRADE-MARK STYLE OF LETTERING.

BY W. LIVINGSTON LARNED.



WHEN it became apparent that we were in for a "long war," and that advertising men must inevitably lend their weight to the struggle by a specific application of text and picture, the first great need was for posters. Recruiting experts saw in them a powerful aid, for they drove home their appeal to the man on the street, the fellow who might be unusually receptive. As soon as Mr. Hoover took the reins and established his office, with its manifold ramifications, he solicited the friendly coöperation of advertising men and commercial artists, and in a little less than two months his important department had developed a poster system that won broad commendation everywhere. "The Food Administration posters are so striking and simple," was the comment. "They 'get over' quickly," Washington observed.

And specific reference was made to a certain poster — the simplest of them all. It was little more than hand-lettering. You will recall it, for it has been used consistently, in every State in the Union, and Mr. Hoover's office is authority for the statement that it will be new, and efficient, and result-producing, until the end of the war. This poster carried the following direct message: "SAVE (in large lower-case) 1—Wheat . . . use more corn. 2—Meat . . . use more fish and beans. 3—Fats . . . use just enough. 4—Sugar . . . use syrups . . . and serve the cause of Freedom."

This rather primitive poster had been sent in by F. G. Cooper, or, as he is perhaps better known through his familiar signature to drawings, "f. g. c.," in quite modest lower-case. Mr. Cooper's contribution to the Food Administration's poster activities was surprisingly different from all others in hand. That direct, frank text, done in fat, rather clumsy hand-drawn letters, was set in a field of white paper. Here and there a line appeared in red for emphasis, but, otherwise, there was no decoration, no highly lithographed effects.

At first it did not "catch on" with some who were called into conference. Adherents of the picture poster thought that every display should possess illustrative strength. It was argued that many who saw the posters could not read, or, if they could, would not carefully analyze the message that was presented in type.

Mr. Cooper was not known as a poster artist, and very famous names were being used in connection with the Food Administration's campaign. Mr. Cooper was a McMinnville, Oregon, man who had come on to New York and made a reputation as a cartoonist. He drew things for *Life*, yes, and he was known to have originated a smart little trade-mark figure for The Edison Company — and his grotesque, eccentric creations bobbed up from time to time in leading magazines — but Mr. Cooper was not a poster man, he was not an illustrator in the true sense of the word.

Nevertheless, the Cooper design was accepted and put on the boards. Those who had doubted its value at first, found themselves strangely drawn to the entirely unconventional poster that smashed tradition and slapped precedent in the face; it was the ugly duckling of the Food Administration's poster family. The more they saw of it, the more they liked it. It grew on them. *You* turned around, inadvertently, to have another look. But few volunteered to explain *why* this condition of mind existed. There was no "human interest." Two raw colors only were used. Yet, when posted along with ten others, rich in embellishment, it stood its ground.

And there were insistent demands for the Cooper display. It was exceedingly popular from the first day of circulation.

Committees in various cities selected it as their choice. Reprint followed reprint.

And then one day the art editor of a national weekly explained to the folks at Washington why this simple hand-lettered Cooper poster was so mysteriously magnetic. All of its virtues were not on the surface. Aside from the rugged character of the message itself — and its terseness was stimulating to the eye and mind — that Cooper lettering possessed individuality. Examination brought out the fact that it was really a *new* style of letter, part this and part that and part something else, but a genuine *creation*.

The whimsical method of starting off without capitals — the absence of them, as a matter of fact, from start to finish — the flowing f's and squat little a's and e's; the sturdy weight of certain lines as opposed to the delicacy of others; all of these were psychologically important. To prove his point the art manager tried an experiment. He had several expert letterers attempt to draw another piece of text "in the same style." They fumed and fretted — and failed. And that is one significant point in all consideration of Cooper designing — it *looks* simple, and *seems* easy of imitation, but when you attempt to adapt it, you run squarely up against an elusive quality that is as difficult to translate as an old master.

Mr. Cooper has breathed into this lettering of his some part of himself, some will-o'-the-wisp of technique that gives it marked individuality. It is not an exaggerated statement to say that artists everywhere have acknowledged this odd characteristic and have even gone so far as to give Mr. Cooper credit for having originated an entirely new school of hand-drawn letter.

But the influence of that original Food Administration poster has been far-reaching. To its success can be traced the adoption by the United States Government of a standard style of lettering for use in three-fourths of its various advertising activities. In the large majority of cases, where text is part of display, or where emphasis is essential, Uncle Sam has a trade-mark letter — the Cooper letter. Unity is thereby obtained and, what is equally important, legibility of a striking kind; for it is one of the virtues of Mr. Cooper's lettering that it can be read under any and all circumstances.

At Washington there are innumerable headquarters for government propaganda. This field is constantly increasing. As fast as the stimulating material for one loan is finished, work is begun on the next. Artists are employed by these departments to produce a steady stream of electrotpe material for general use in newspapers, magazines, trade publications and house-organs. This work is going on all the while and in ever-increasing volume. Any newspaper in any part of the United States may secure this service. No manufacturer, with his broadside and his sheet of free electrotypes, ever did more for the small town dealer than Uncle Sam is doing for his country newspapers.

It has been found that Mr. Cooper's style of clean-cut lettering is admirably suited to this form of publicity. Short, pertinent statements, hand-lettered in single or double column display, are distinctive enough to make their influence felt, despite the preponderance of other forms of advertising.

The United States Fuel Administration adopted the Cooper lettering for much of its electrotpe and poster work, with an eye to unifying all of the various government campaigns. The word "Coal" was treated in precisely the same manner as "Save" and "Food," and the smaller text fell readily into the spirit of the Cooper method. As a consequence, although there are no less than twelve separate and distinct government campaigns going at the same time, they are members of a common family, tied together by distinctiveness of lettering.

This, of course, meets the approval of the advertising man, who knows, from experience, that continuity is a desirable thing. Uncle Sam is coming around to the view that if his

various appeals are to reach their highest degree of efficiency they must conform to modern standards of advertising.

Dr. Dunn, when he took charge of the Fuel Conservation campaign, now on the eve of another and still more aggressive public appeal, saw at once the trade-mark value of Cooper's lettering and promptly made it the basis of all hand-drawn text. The Red Cross publicity has used it with excellent results. When a drive was made for books for the men in service, Cooper individuality ran through much of the advertising matter. Editors of magazines and newspapers printed for men in service go so far as to have special Cooper headings and title-pages.

Thus it has transpired that, perhaps unconsciously at first, the United States Government, in its advertising, has settled upon a distinctive trade-mark. For, although pictures may change in subject and in spirit, they are bound together and given the official stamp by the lettering.

Occasionally, the adaptation is not altogether successful. Mr. Cooper, while giving freely of his time and talents, could not hope to do all of the drawing himself. And, as we have stated before, it is by no means an easy task to imitate his facile pen.

Since there has been some considerable controversy over posters absorbing the "German spirit," in color, mass treatment and the singularly stolid block text, it is encouraging to find that out of a little town in Oregon has come a characteristically American idea that is destined to influence our poster art from this day on. No one can say that we have borrowed from the German again. Cooper has given us a distinctive school of our own.

The advertiser in general has speedily worked with the Washington offices in establishing this United States trade-mark text. Campaigns devoted to food products have employed it regularly since its inception.

There is still another important phase to the hand-lettered advertisement and poster. It has been discovered that, while important and result-producing, the all-picture scheme has a rival in the carefully thought out message, set down in vigorous hand-lettering. Nothing is left to the imagination. Here is a story to tell. You must know this, good citizen. Your country is talking to you. Read! But type would fall short. Conventional styles of lettering would not give tone and character to the appeal. And it therefore remained for Mr. Cooper to create a "humanized" text, possessing almost the virtues of illustration because of shrewd spacing, innovational mannerisms of kink or twirl or loop and a remarkable sense of simple color values.

Cooper it was who designed the title-lettering for cover purposes on *Collier's*. It is a hobby of his, this easy-going, rippling text. He originates his own ideas, and many of the government drawings are his own conceptions as to the message and its quaint manner of telling.

Of greatest significance is the fact that all government advertising now makes a bid for continuity. Like the manufacturer who gets out hundreds of different lines, and who ties them together with a symbol, or a color scheme, or a script trade-mark, Uncle Sam, master manufacturer of war supplies and war spirit, has found it expedient to unify his own advertising campaigns with distinctive hand-drawn lettering.

BEGIN WHERE YOU ARE.

Most young men make the mistake of thinking that some other line or place offers better opportunity than the work and position in which they are at present. Sometimes this is true, but more often it is not true. In fact, most people are less than fifty per cent efficient in their present jobs. Their present jobs, therefore, offer splendid opportunities for making the first important advances in personal efficiency.—*B. V. Dealer.*

MORE MAIL-ORDER PRINTING.

BY SPENCER A. PEASE.

The recent decision of the Government to increase our army overseas immediately, to do which the number of men in non-war work must be decreased, means printing.

Some of the manufacturers and wholesalers of the country who have been dependent to a large extent, if not solely, on their traveling salesmen will now turn to "sales by mail."

One of the largest and best known companies manufacturing electrical supplies is now planning a new mail-order department, to take over the business formerly handled through its roadmen. It has had a catalogue, in fact several of them, and has issued bulletins of interest to the trade. Now it is attempting to establish a means of selling through the catalogue, also letters and bulletins to the concerns on its list.

Millinery, one of the lines of business particularly hit by the federal action, is to be sold exclusively by mail by one Chicago concern. A weekly price-sheet and sales-bulletin, to go to the list of prospects and customers, is being prepared.

One of the largest wholesale dry-goods houses in the country has been building up its sales by mail for many years, and today that company issues a monthly catalogue to its customers, a book of nearly 400 pages, using color promiscuously.

With the elimination of many of the salesmen of the other dry-goods jobbing houses, they, too, will have to depend more and more on the mails for selling. And, to make things more difficult, where the catalogue man heretofore listed many articles of which he carried small stocks, and could then pick up the merchandise if ordered in excess of his stock, today merchandise is scarce. Sales are being made on delivery and not on price. Merchants are relying particularly on the honesty and reputation of their wholesalers to supply them with merchandise the quality of which they have not seen.

The days of mail sales are approaching, this time because of necessity, not particularly from the teachings of many concerns who have proved that means of selling a success.

The printing industry today is in a good position to produce and assist in this mail campaign. True, we are all short of skilled help, but, as labor is being substituted for in all lines of industry, let us hope that this crisis will help some of the weaker of the craft and give impetus to the stronger ones who have pioneered in this work.

In your neighborhood, among your acquaintances, there are some who are regretting the loss of efficient sales help. When you go to them to assist, do not go as a printer soliciting work. Prepare, after a careful study, a mail sales plan for marketing the article of produce in an intelligent manner. Sell him sales help, sell him labor, sell him salesmen, on paper.

It is surprising indeed how the difficult problems of the man in a factory can be easily solved by the outsider looking in.

Here is a chance to prove that you should have a place in the community as a business physician. No longer need a solicitor of printing walk in with hat in hand pleading for a chance to figure on some work.

Create! And what you create for some one else helps make your own business stronger and healthier.

No city, or country, or nation like ours, was built in a day, even though the reputation for American progress is phenomenal. But the rapid, steady return of the printing business to its rightful place among the foremost of the nation's industries is sure, not only in a volume form, but as a matter of credits and prosperity.

The printing business with its allied branches controls the public sentiment of the world. Are you doing your share to make that control what it should be?

Stay a producer always as long as you own a press, and, in addition, become an organizer and a creator of new and profitable American business.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Vermin Destroy Composition Rollers.

A Louisiana pressman states that his new rollers show signs of damage when kept in a roller-closet. He thinks the damage is done by cockroaches and wants to know how to prevent the depredations of those insects.

Answer.—Washing the rollers with a mixture of coal-oil and crude carbolic acid, allowing the mixture to coat them thoroughly, will prevent the attacks of vermin, including mice. By spraying this liquid in the corners and cracks of the closet it will aid in keeping vermin away. A half-and-half mixture of the two liquids makes a cheap wash-up having disinfecting qualities.

Shadows Produced on Solid Plate Form.

A Massachusetts pressman submits two sheets of a form printed on a pony cylinder. The presswork was well executed and a high grade of ink was evidently used. When dry the sheets exhibited a shadow, which is nothing more than an apparently glossier part of the ink area where it dried out in contact with the slip-sheet. It appears that it was necessary to carry quite a heavy impression, and, as the form was printed on both sides of the sheet, the relief made by the heavy impression caused the slip-sheet to come in close contact with the printed sheet. As the sheets did not lie on the fly-table in the same position, it will be seen that the shadows produced by the contact of succeeding sheets do not occur alike on any two of them. The pressman desires to know how to avoid a recurrence of this trouble.

Answer.—As explained above, the reason for the irregular appearance of the so-called shadow was due to the fact that all the sheets did not fall in the same position—that is, they did not lie in register. To prevent the shadows, have the slip-sheet cut to the size of the printed stock, or a trifle smaller. Have the sheets fly into a jogger or between the regular metal fenders that keep the sheets straight. In this manner all sheets will be arranged so that the printed matter can not produce the so-called shadows on contiguous sheets.

Half-Tones on Dull-Coated Stock.

A Western New York printer submits several booklet pages containing type and half-tones which were printed on both enameled and dull-coated stock, with the same ink and make-ready in both instances. The enameled stock is printed well and was apparently satisfactory, but the result on the dull-coated sheet was not so satisfactory, due, possibly, to the ink. As the cause of trouble is uncertain, we can only advise our correspondent in general terms.

Answer.—In printing on dull-finished stock of the grade submitted, there are three essentials: deeply etched plates, good ink and careful make-ready. In other words, the plates must not be shallow and the ink must have considerable body to resist the relatively greater impression required as compared with half-tone printing on enameled stock. The paper is excellent, but discrimination must be exercised in the selection of the half-tone. The engraver should be advised when dull-

coated stock is to be used, so that a relatively sharper etch may be given the plates. Then, the ink dealer should be asked to supply an ink ground in a fairly heavy medium to withstand the greater pressure required and not give the squashed-out effect. The make-ready for this grade of stock should have a comparatively heavy overlay if either the zinc or the chalk overlay is used. For ordinary enameled stock, or S. and S. C., a weakly etched overlay may be used, but with dull-finished stock, heavier overlays and impression are required because the surface of the paper is not so highly finished. If the ink is more or less tenacious it will hold together, will not spread unduly, and the plates will print cleaner. We venture to state that the ink that was used on the job in question was possibly unsuited to the character of the paper, or that the make-ready was too weak for the heavier stock. The plates may also be shallow, and in that case the spreading of the ink caused the appearance of being "filled up," as is noticeable in some of the sheets. Judging from the excellent appearance of his stationery, this printer doubtless exercised every care to secure good presswork, therefore, we believe, plates and ink may need testing out to determine the cause of the trouble.

Sheets Buckle in Spite of Brush and Sheet-Bands.

A Pennsylvania publisher writes that he has trouble with wrinkling of newspaper stock. He has changed the brush and sheet-bands, raised and lowered the guide-rests, and moved the shooflies, but to no advantage. He wants to know what else is necessary to eliminate the trouble.

Answer.—Before suggesting a remedy we would ask that you try to find the cause of the trouble, in a general way at least. See if the tympan is right and not wrinkled, or baggy, at the front edge where the grippers bite. Arrange the guide-rests so they come about in the center between grippers, for if they are too close to a gripper they are likely to cause a slight wrinkling of the sheet. Feed a sheet to the guides and turn the press by hand until the grippers have drawn the sheet about an inch. Examine the edge of the sheet where the wave appears. If the paper does not lie flat on the cylinder, between the grippers that are situated on each side of the guide in question, the trouble may be due to the fact that the outermost end of the guide-rest is too far from the cylinder. See if you can not bend down the guide-rest a trifle without lowering the feed-board. Have the guide-rests just as low as will permit of the sheet passing out without dragging when delivering. See, also, that the feeder does not crowd the sheet against the guides, and that the stock is kept well back on the feed-board. Aim to have the sheet lying flat when taken by the grippers. The cause of a wrinkle can be ascertained by examination of the sheet while it is held by the grippers before it has passed away from the guides. The sheet-bands may be set to press the sheets to the tympan and exclude the air. The brush may also press the sheet lightly. We have seen a doubled oiled sheet of heavy kraft paper hung to the sheet-band screws, the free end extending down almost to the lower sheet-band rod. This sheet of kraft should correspond in length to the distance

between the cylinder bearers, and the width should be such as to allow it to extend almost to the lower sheet-band rod as stated above. The action of this sheet on the wrinkled print-paper is somewhat similar to that of the brush and is effective in smoothing out the wrinkles.

Press Stopped on Impression.

An Indiana publisher states that his feeder allowed quite a number of sheets to be carried around by the grippers, and that the cylinder stopped on the impression. Because of the resistance offered, he, with the feeder's help, was unable to back up the press. By calling for more help he was finally able to back up the machine and remove the stock. He asks what should have been done under the circumstances.

Answer.—Relax impression with screws on lifting-rod, or above cylinder-shaft bearings, and it will then be an easy matter to back up the machine. If that is not done there is great danger of breaking the teeth of the gears. Paste a piece of muslin on the feed-board and the feeder can not allow the stock to slide into the grippers.

Emollient for Sticky Ink and Rollers.

A pressman of the old school submits the recipe of an emollient for sticky ink and rollers which, he states, has proved invaluable to him in the pressroom. It may also be used as an ink reducer, as well as for a base for tints. It is made as follows: Boiled linseed-oil, $2\frac{1}{2}$ ounces; balsam fir, $1\frac{1}{2}$ ounces; dammar varnish, 2 ounces; balsam copaiba, 3 ounces; simple syrup, $2\frac{1}{2}$ drams; solution gum arabic, 2 drams; pulverized alum, $\frac{1}{2}$ dram; and oil bergamot, 1 dram. This mixture can be compounded by an apothecary and should be placed in a jar having a large mouth. It should stand twenty-four hours before being used.

A SLICK TRICK.

The trick is not a new one, but it is so seldom practiced among the members of the printing and allied trades that it is well to put them on their guard so that they may not suffer as did a Western firm of lithographers the other day. Being in need of help in one of their departments they advertised the position and received among other replies one from a man in South Bend, Indiana. His story of his capabilities as a craftsman was so good that he was told to report for work. He wired that he was short \$8.50, and asked that the money be telegraphed to him. In a spirit of generosity, prompted by a desire to fill the position, the money was sent. The days rolled by and up to the time of writing he has not shown up, and he has had time to do so even if he decided to walk after getting the money.

The same firm needed another workman in its photo-engraving department and received an answer this time from a man at Ypsilanti, Michigan. His record seemed good, and he was written to and told to report for work. Judge the amazement of the members of the firm when they got the following telegram: "Please wire eight fifty to cover fare; will arrive Sunday and repay from wages."

The local Typothetæ secretary was then communicated with and the circumstances of the first biting were related. Needless to say, the money was not wired to Ypsilanti. It should not have been in the first case. Why will printers take such chances? Here was a man of no responsibility wiring for money to go to a job, and his prospective employer not even communicating with any of the houses with which he stated he had been previously working.

With local Typothetæ in nearly every city of consequence in the country such negligence is unwarrantable. If this should meet the eye of any printer or member of the allied industries who is asked to advance money for car-fare, let him beware and investigate.

NOTABLE SHOWING OF COMMERCIAL ART WORK.

On the six following pages a number of specimens of advertising art are shown which were created and designed by the Associated Artists of Philadelphia in their common studio at 1630 Sansom street, Philadelphia, Pennsylvania.

Inasmuch as it was impossible in every instance for us to use the colors originally employed, and as information concerning the purpose and use of some of the several specimens should prove interesting to our readers, some comment on the showing is required.

The name-plate design used here as the basis for the first, or title-page of the section, has served on several of the Association's stationery forms. Printed in brown on buff-colored stock, it made an especially effective letter-heading.

At the top of page 2, the cover-design and title-page of an especially pleasing booklet are shown. This booklet was designed for distribution by dealers to those desirous of information on the fundamentals of concrete construction. At the bottom of the same page one of a series of blotters is reproduced. The Edison Portland Cement Company furnished dealers with supplies of these blotters, in the blank space on which the names of those dealers were printed.

The initial pages of two four-page folders are shown at the top of page 3. These are part of a series of twelve, all of which are of like character. For the sake of economy in presswork the same color, orange, was used on all twelve of the folders, but variety was secured without detracting from the uniformity by the use of different Ben Day screens on each. When seen individually, the orange was not too strong for these folders, but to use that color with two on the page, as here printed, would make the effect too warm. All of the poster stamps, and also parts of the Edison campaign, were originally printed in orange and black.

On page 4 we have a rather inadequate representation of a most unusual piece of work, an export book. The blue Ben Day tint is employed here simply to represent in a general way the proportions of the book and the fact that the titular matter appeared on a tipped-on label. This label was originally printed in black and orange on gold paper. The book was bound in rough gray binders' board (uncovered) with gray burlap over the hinge, the burlap extending about an inch front and back. The inside pages were printed on a heavy rough hand-made paper having deckled edges at front and bottom. The ruggedness of the book immediately suggests a product like cement, and we regret our inability to show it to better advantage, for the work is assuredly a distinctive example of book-making. Set in the tint-block is a package-label which, as originally printed in light gray, was most pleasing and effective.

The booklet-cover shown on page 5 was especially pleasing in the original, where a reddish brown was employed in place of the blue we were compelled to use here.

On the final page of the insert two book-plates and another of the association's package-labels are shown. These exceptional specimens speak for themselves and comment thereon is unnecessary.

In our next issue the insert will be devoted to a showing of the typography of Louis A. Braverman, with The Dando Company, Philadelphia, Pennsylvania, who does some truly remarkable work with the versatile Caslon type-face.

DAD'S CONFESSION.

"Father," said the small boy, "what is constructive criticism?"

"Constructive criticism, my son, is your own line of talk which, if offered by some one else, would be called ordinary faultfinding."—*Washington Star*.

JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

A Common Error in Setting Letter-Head Designs.

Precedent is not always a good teacher. To do a thing thus and so because some one else — perhaps the revered individual under whom the trade was learned — did it that way before does not make a practice right. A thing is right or wrong only as it is in accordance with fundamentals.

Many printers work on the theory that the main lines of a letter-head — perhaps all the lines of the design — should be

side or the other. A reader of THE INLAND PRINTER recently wrote the editor of this department for information on that particular point, enclosing with his inquiry a letter-head which brought up the question in his mind and by which the fault may be illustrated (Fig. 1). Concerning his doubt our correspondent wrote in part as follows:

"A difference of opinion has arisen with reference to the regular position of the type-matter on the enclosed letter-head.

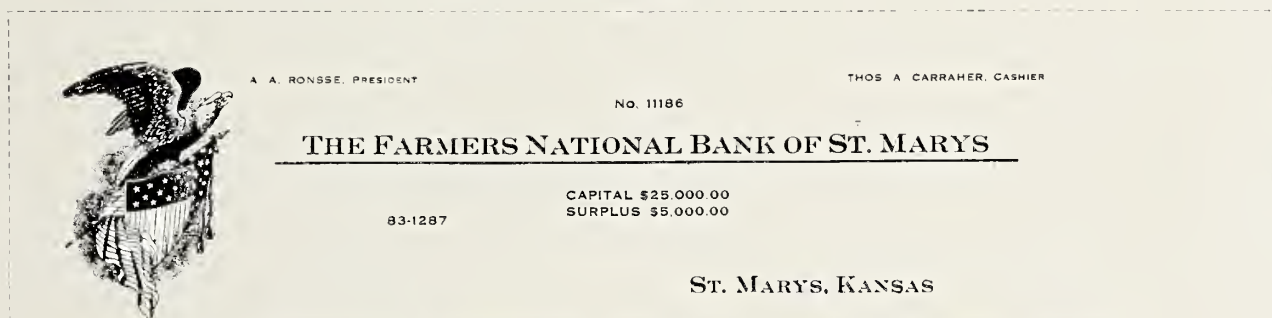


FIG. 1.—Letter-head, as printed, illustrating incorrect practice of centering type-matter on sheet regardless of illustration, the result of which is poor balance.

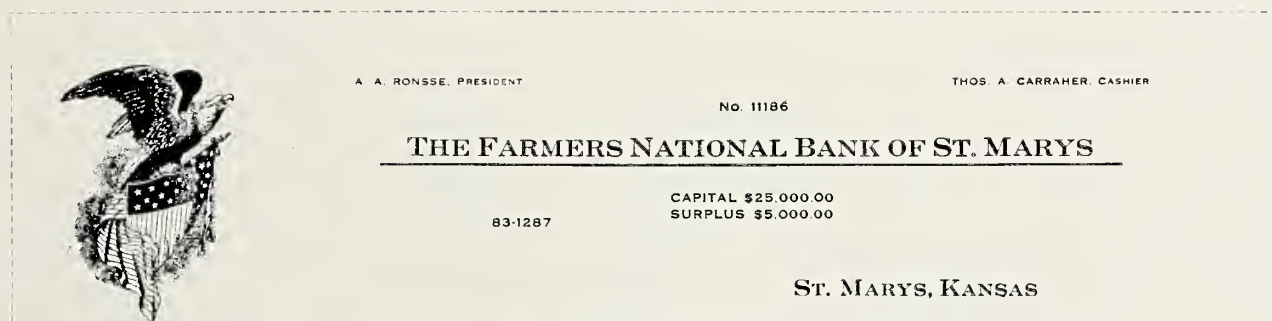


FIG. 2.—The type-group moved to the right and centered between illustration and right-hand edge of sheet so that balance of the design as a whole is secure.

centered on the sheet regardless of any circumstances that might make it advisable to place them out of center to one side or the other. To them that is a rule, unquestioned because they do not understand the fundamental principle of balance, and also because they do not do enough thinking on their own account. Printers who slavishly follow a custom do not often inquire whether there are substantial reasons for such practice; they take it for granted. Like many another practice founded upon precedent the arbitrary centering of lines from side to side on the sheet, regardless of any circumstances, is based on a fallacy.

One angle of this quite too general practice is the centering of lines on a letter-head when an illustration appears at one

"It will be noted that the type-matter is in the center of the sheet, disregarding the eagle cut. We would like your criticism as to whether the appearance of the letter-head would be improved by moving the type-matter slightly to the right."

Our reply to the writer was in substance as follows:

In cases such as this, where there is an illustration on one side, the type-matter should not be centered on the sheet regardless of that illustration. One should consider balance in the design as a whole, for, when there is an illustration on one side and the type-matter is centered on the sheet as a whole, the side where the illustration appears is bound to be heavier than the side where there is no illustration, and the design will be overbalanced. This is quite plainly apparent in Fig. 1.

It is correct, therefore, to place the type-matter out of center on the sheet — to the right, of course, in order to counteract the effect of the illustration on the left — to bring about equilibrium in the design as a whole. It is, in fact, as a whole that it will be viewed by recipients.

A good eye is all that is required to determine whether or not a design is in balance. If the design is balanced it will, when held at arm's length, appear to rest easily upon the page. If not, it will appear too heavy at one side or the other. Balance

The Customer Got What He Wanted.

We have often thought that printers would do well to take a few lessons from the doctors and the lawyers. We call a doctor when we are ill and follow his orders implicitly in undergoing the treatment he prescribes. When we are in legal difficulties we employ a lawyer to plead our case, feeling our own helplessness in such matters. The confident attitude of doctors and lawyers has encouraged us to depend upon their

The Goyert-Vogel Egg and Poultry Co.

(INCORPORATED)

MAIN OFFICE:

49 Walnut Street, - Cincinnati, Ohio.

Wholesale Buyers and Shippers Butter, Eggs and Poultry.

PHONE MAIN 1736.

Cincinnati, O.,

FIG. 3.

ESTABLISHED 1879

United States Food Administration
License No. G-11430

BRANCHES

Madison, Ind.	Medora, Ind.
North Vernon, Ind.	Shoals, Ind.
Seymour, Ind.	Loogootee, Ind.

in a case of this sort is exactly the same as on the ordinary seesaw. The weights on either side of the fulcrum, or center, must be equal or made equal in influence by an increase of leverage where the weight is light.

Another point, if a line were drawn through the center of the sheet from top to bottom it would be found that there is considerable more weight on the left side than on the right. While it is not necessary to draw a line to see the difference where it is as apparent as in Fig. 1, the test is interesting.

superior knowledge and ability — professed or real as the case may be, and often more professed than real.

In striking contrast with the position in which the lawyer and the doctor have placed themselves in relation to their customers, is that in which most printers languish. The printer's customers come to him knowing no more about printing, as a rule, than the printer does about law and medicine, and yet they dictate to the printer just how their printing shall be produced. Instead of counseling their customers,

Phone Main 1736

Established 1879

THE GOYERT-VOGEL EGG & POULTRY CO.

INCORPORATED

WHOLESALE BUYERS AND SHIPPERS OF
BUTTER, EGGS AND POULTRY

U. S. Food Administration
License No. G-11430

Branches

Medora, Ind.	Loogootee, Ind.
Madison, Ind.	North Vernon, Ind.
Shoals, Ind.	Seymour, Ind.

Main Office, 49 Walnut Street
CINCINNATI, OHIO

FIG. 4.

To illustrate the improvement which results when the type-group is positioned in its relation to the illustration according to the fundamental of balance, we have, in another plate, cut the illustration from the type-matter and moved the latter to the right to a position where balance of the design as a whole is good (Fig. 2). A comparison of the two arrangements leaves little room for argument on the part of advocates of the style illustrated by Fig. 1.

It would be simpler, perhaps, in many similar cases to center the type-group between the illustration and the right-hand edge of the sheet, in which case, though balance might not be perfect, the appearance would be far better than where the type-group is arbitrarily centered on the sheet regardless of the illustration. So placed, balance might also be perfect.

asserting their greater knowledge of and taste in things typographic, and advising them where they are in error, the great majority of printers blindly follow the dictates of their customers. This policy of giving the customer what he wants, regardless of the fact that he may want something altogether wrong, is responsible for much of the poor printing of today.

It is not within the province of this writer to dwell on subjects of policy; that is the business of the editor. The thoughts set down above came to mind as the writer examined the letter-head for the Goyert-Vogel Egg & Poultry Company, reproduced on this page (Fig. 3), and represent his own views. In sending this letter-head to us, Earl E. Armbrust, Cincinnati, Ohio, wrote in part as follows: "Enclosed please find a 'horrible example.' The customer wanted it reprinted

exactly like copy and we were fortunate in having the type to match his copy."

The editor of this department does not know whether the customer was adamant in his demands, whether he would have been in a receptive mood for suggestions for improvement, or whether Mr. Armbrust's employers—or the salesman who received the order—offered any suggestions for an improved letter-head. We are informed only that the cus-

ordinary—and, although not stylish, it at least shows that the customer would have received better value for his money had he left the handling of his copy with his printer, as he would leave his law case in the hands of his lawyer.

With a view to showing still other treatments of the copy we asked Arthur C. Gruver, Pittsburgh, Pennsylvania, an especially intelligent and tasteful typographical designer, to demonstrate what he could do with the copy.

Established 1879

United States Food Administration License No. G-11430

Phone: Main 1736

The Goyert-Vogel Egg & Poultry Co., Inc.

Wholesale Buyers and Shippers of

Butter, Eggs and Poultry

BRANCH STORES

Madison, Ind.
Medora, Ind.
North Vernon, Ind.
Shoals, Ind.
Seymour, Ind.
Loggostee, Ind.

Main Office: 49 Walnut Street

Cincinnati, Ohio



FIG. 5.

tomer got what he ordered; and the result speaks for itself. The result is about as satisfactory as it would be if the customer should attempt to plead his own case in court, or to treat his own serious illness.

As all may readily see, the design has nothing to recommend it. It is crowded and complex. The types—four different styles are employed in its composition—do not harmonize, and the appearance, for that reason as well as

The result of Mr. Gruver's efforts is shown in the two settings, Figs. 5 and 6. In sending press-proofs of his designs, Mr. Gruver wrote an interesting letter from which we quote as follows:

"I think that the one set in Bookman Old Style (Fig. 5) is the most appropriate for a dealer in butter and eggs. On this letter-head I have depended entirely on the type to express my idea and, I might say, speak for itself throughout. Of



ESTABLISHED 1879

The GOYERT-VOGEL EGG & POULTRY CO.

INCORPORATED

Wholesale Buyers and Shippers of BUTTER, EGGS & POULTRY

United States Food Administration License No. G-11430

MAIN OFFICE

49 WALNUT STREET, CINCINNATI, OHIO

Phone: MAIN 1736

Branch Stores

MAISON, IND.
MEDORA, IND.
NORTH VERNON, IND.
SHOALS, IND.
SEYMOUR, IND.
LOGGOSTEE, IND.



FIG. 6.

for the faults first mentioned, is very bad indeed. The manner in which the various parts of the design are scattered, or diffused, and the task placed upon the reader in adjusting his eyes to the rapid changes in styles of letters, make reading difficult. For that reason clear comprehension is all but out of the question.

Realizing that Mr. Armbrust would have achieved much better results had he been allowed to use his own knowledge and experience, we have asked him to reset the copy according to his own ideas (Fig. 4). Mr. Armbrust's design combines the merits of harmony and simplicity, important features which are lacking in the original. It is dignified, if rather

course the different color arrangements increase the value and attractiveness of the finished job, but the use of color is optional with the customer.

"In both the other set-ups, those in Goudy Old Style (Fig. 6) and the versatile Caslon 471, I have depended on the use of a quality paper to express my idea of a letter-head. Of course there may be an argument as to the use of this grade of paper for a dealer in butter and eggs, but if this firm is progressive enough to realize that a beautiful letter-head is the best advertisement for any firm, the argument is settled, as they then know that the best is none too good, regardless of the nature of the business.

"You will notice that I have made one change: The original had the word 'Branches' in referring to the other stores or offices. I do not think this statement is definite enough to appear on the business stationery of a live concern. It should be either 'Branch Stores' or 'Branch Offices.' I have chosen the former. Am I right?"

"The original copy also had a repetition of the word 'Cincinnati.' Very likely it was the intention of the firm to use a date line, which I believe is not proper on the highest grade of printing, especially in a case of this kind, where the address of the main office is given, as well as the telephone number. By grouping the name of the city with the firm name we are enabled to secure good balance, and I might say better display. Do you agree with me?"

MOVIE PROGRAM ADVERTISING.

BY ERNEST A. DENCH.



It is most discouraging to pick up any motion-picture theater program if one expects to find the local advertising announcements of the attractive kind. Now and then some advertiser goes one better than his neighbor and he is rewarded by his announcement standing out conspicuously from the rest. Considering that movie program advertising, like everything else, costs more since 1914, the printer is penny-wise and pound-foolish when he fails to offset this additional cost by making his advertising more efficient.

If you wish to run a picture in your advertisement without the expense of having the cut made, ask the movie exhibitor or the local newspaper editor to furnish you with an illustration plate of some prominent photoplay star for which he has no further use. The film manufacturers supply these free or at actual cost, and most exhibitors generally have a morgue for their used plates. Insert the cut in the middle of the program advertisement and weave around it the following announcement: "In the movies, personality and ability make the star. In the printing business, the printer who 'stars' is the one who has a complete line of printing supplies, believes in courteous service and does all kinds of printing at the right prices. This description applies to Blank's, 48 Main street."

If you have not the time to change your copy in every issue, insert a cut of another player. This will answer the purpose for the time being.

Another effective way to use illustrations of movie stars obtained from the exhibitor without cost is by having a page supplement inserted in the movie program. This should be printed on enameled paper, the cut selected being of the right screen, as the cut intended for newspaper reproduction would not, of course, be suited to the purpose. Devote the front page to the picture and at the bottom add a brief description of the star, where born, her career, and so forth. The exhibitor will help you out in this connection. On the back page should appear this little notice: "With the compliments of Blank, Printer, 48 Main street."

The exhibitor will charge you little more than the actual printing, unless, of course, you do the printing yourself. The fans will place the supplement in their albums and pin it on their bedroom walls, so that they will always have something to remember you by.

How does the exhibitor arrange his program? Does he have several pages of editorials, program announcements and movie gossip, placing the advertisements on the last two pages? If so, this make-up works to your disadvantage. Not every reader is going out of his way to peruse the advertisements, and if you make it hard for him in this connection he will surely skip your announcement. The ideal form of make-up — and that favored by the national advertiser — is mingling the text

with the advertising matter. If you and your fellow advertisers bring sufficient pressure to bear on the exhibitor he will have no alternative but to effect the desired reform. It is just as easy for him to spread the advertising along with the reading matter as it is for him to separate the advertising from the reading matter. It means a lot of difference in the results you obtain.

Even better than the advertisement appearing alongside the reading-matter is the advertisement masquerading as reading-matter. The advertisement of this nature should attract attention, not repel. It must be interesting enough to counteract the "I have been fooled" feeling on the part of the reader. One example of the right kind of "reader" advertisement is the fake "Answers to Correspondents" column.

"ALICE: No, Blank's Printing Store has never appeared in the movies. Some day we hope to induce a film company to visit Brownville, and if we succeed, we hope you will be around for the filming. Many movie fans patronize our stores, so why not take the hint?"

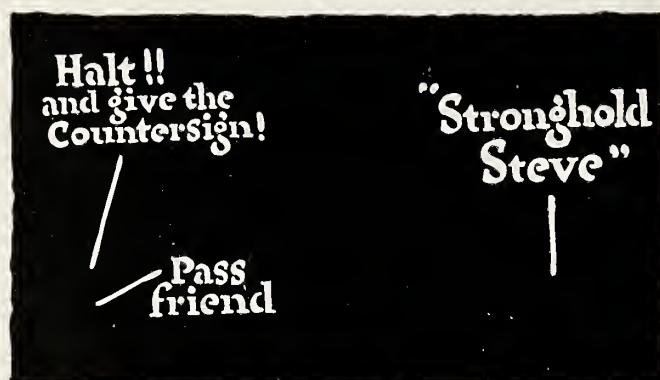
"BILL: Sorry, but we don't know of any movie star who claims Brownville as his or her home town. We do claim, however, that Blank is the 'star' printer."

It is exceedingly probable that the exhibitor will make a slight additional charge for such announcements, but it will be worth it if you fill the space with stuff along the lines of the examples given.

For a new and attractive border for your advertisement ask your exhibitor to give you a strip of film a few inches long. Have a cut made of the film the same size as the space you generally employ and use the border in every issue of the program. By doing this your advertisement will be decidedly distinctive and will rivet the reader's attention.

It is a big mistake to insert a coupon or request that your advertisement be clipped out, because the fans like to keep their programs intact. If you must have tangible proof of where the fans came across your advertisement, request the reader to copy the advertisement and bring it with him. What will get him, if the former plan fails, is the war-tax inducement: "Your time is worth money. Copy this advertisement, add your name and address, present it at the box-office when paying for admission and your tax will be paid."

Aside from the additional business this stunt will bring, it will supply you with names and addresses for your mailing-list at the cost of only one or two cents apiece. It will be wise from time to time to offer free tickets and movie souvenirs to your motion-picture clientele. Keep this portion of your mailing-list distinct from the other portion so that you can single it out occasionally for special attention. Such a mailing-list will be worth its weight in gold.



A Novel Advertising Idea.

"Stronghold Steve" is a trade character employed by the Brownstein-Louis Company, Los Angeles, California, in advertising that company's "Stronghold" line of overalls.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat, not rolled.

A. B. DOERTY, Findlay, Ohio.—The several blotters and other advertising forms sent by you are excellent in every way, quite consistent, in fact, with the quality of specimens received from you in the past.

E. S. THRASHER, Detroit, Michigan.—The specimens you have sent us are decidedly pleasing. The use of a readable and beautiful type-face, the new Goudy Old Style, the simplicity of its arrangement, and the dignity secured through restraint in size of display, combine in creating a product embodying every quality of real "class."

We are indebted to E. E. Grabhorn, Indianapolis, Indiana, for some specimens of the fine printing he is producing in his Studio Press. In all his work Mr. Grabhorn follows classic styles, employing old-style roman type-faces with hand-made and antique papers to excellent effect. One specimen, representative of the character of Mr. Grabhorn's work, is reproduced at the top of the group which is shown on page 734.

L. A. BRAVERMAN, Philadelphia, Pennsylvania.—Admirers of Caslon—and they are legion—would find much interest in looking over the letter-heads you have sent to us, which are executed in that premier face for all-round work. Others, who consider that many and sundry styles are essential to the proper handling of commercial work, would find in them a refutation of their ideas along that particular line.

NASSAU COUNTY PRINTING COMPANY, Mincola, New York.—The blotter, "Quality," is quite satisfactory. The colors used for printing, in combination with the color of the stock, are indeed pleasing. The third color, gray, used for printing the band of border units at the bottom, was unnecessary. The space at that point need not have been filled, and, as filled, it simply creates an effect of complexity, though this is not especially bad.

FRYE & SMITH, San Diego, California.—The program for your annual outing is a beautiful piece of work. The use of a brown, linen finish, deckle-edged stock; printing in brown from Pabst type, a face without a superior for much work where novelty is desired; and the tipping of a flag sticker on the title-page, combine to place this little folder out of the ordinary. The title-page is reproduced in the group on page 734.

SULLIVAN BROTHERS, Lowell, Massachusetts.—The letter-head used in your business, a copy of which was sent us for review, does not possess the quality of dignity essential in a design which is not an out-and-out novelty, which it is not. A simpler handling of

the matter, without rules and ornaments to take up the attention, would be far more satisfactory. Note the letter-heads which are reproduced in the Job Composition section of this issue as examples of what we consider neat, dignified and effective letter-head typography.

AXEL EDWIN SAHLIN, East Aurora, New York.—The book pages, evidently from an annual printed for the naval academy, are most interesting and unusual in typography, make-up, decoration and method of printing. The other specimens, also, are consistent with the quality of work sent us by you in the past—they are quite individual and unique. Of course the compositor takes a certain risk when he endeavors to create the unusual, so, for the vast majority, it is wise to hold to conventional forms.

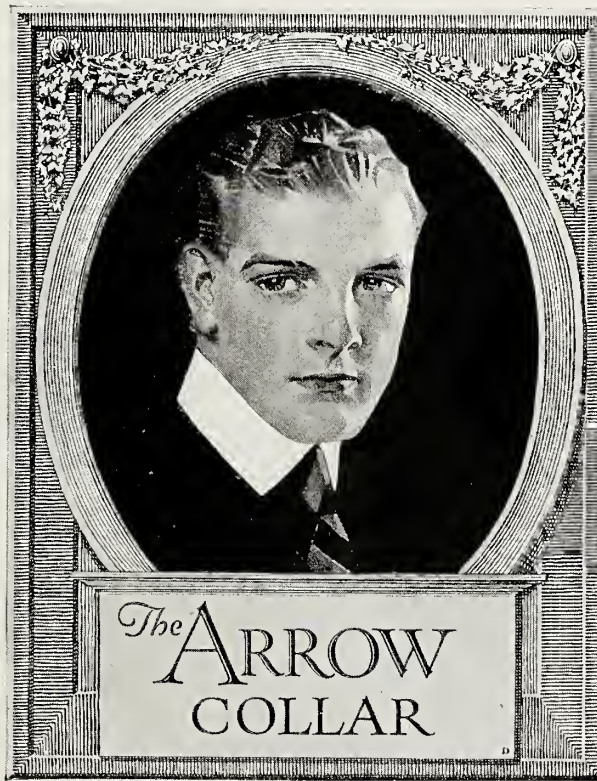
EDWIN H. STUART, Pittsburgh, Pennsylvania.—Your work continues uniformly excellent. The employment of readable type-faces and

their display and arrangement in a manner that facilitates reading and comprehension, results in printing that is especially valuable from an advertising standpoint. The pleasing appearance, brought about by harmony of type and decoration, makes them inviting to the eye. To make printing so pleasing that it will be held instead of discarded, and so readable that the recipient will be able to digest its contents without difficulty or irritation, should be the object of all compositors. Two of your blotters are reproduced on page 734.

THE ARROW PRESS, Philadelphia, Pennsylvania.—The patriotic advertising blotter, on the left-hand side of which some of the matter is set in the form of the Liberty Bell, is especially good from all standpoints. An especially interesting feature is the printing of certain of the letters in red to indicate the crack in the bell. The unusual handling of the section referred to above should excite considerable interest on the part of recipients, and that is an important point in advertising matter of all kinds. Once interest is thoroughly aroused, putting the message over is a simple matter.

JOHN P. SMITH PRINTING COMPANY, Rochester, New York.—"The American's Creed," a beautiful composition by William Tyler Page, is presented amid most appropriate, harmonious and pleasing surroundings on the card printed and sent out by you. The flag, admirably printed on onyx stock containing both red and blue, is most pleasing—seeming to wave against a colorful sky—and the printing of a panel of gold about the creed proper, which was printed on white stock and tipped in the panel on the card, causes the author's words to stand out to excellent advantage. It is reproduced on page 734.

SOUTHERN PRINTERS, Americus, Georgia.—The specimens of your work, in the production of which one of the imitation embossed or engraved compounds has been used, are of good quality, your own letter-head being especially so. The blotter, "Do You Read the Newspapers?" is not so good, however; first, because the border is too prominent, owing to its spotty, decorative character, and, second, because the design is crowded. The use of a smaller calendar block and a smaller size of type for the body-matter would improve the appearance wonderfully. The condensed type on the oblong blotter presents a lack of harmony because of the variation in shape between type and blotter, and while this is not a particularly serious fault its correction would, in our opinion, make the form more pleasing.



Arrow collar advertising has for years been characterized by exceptional art-work. In order to maintain that standard and yet avoid any tendency toward monotony, Harvey Hopkins Dunn, Philadelphia, Pennsylvania, was commissioned, early this year, to create a new atmosphere in the advertising of Cluett, Peabody & Co., and the show-card reproduced is an example of his work in that direction. This card is the joint product of Mr. Dunn and J. C. Leyendecker, the former having made the drawing for the decorative setting, while the latter drew the head. Careful study of Arrow advertising is recommended.

The Power of Five to Smith on Their First Annual Outing



—Morton New Beach
Fourth Avenue, New York

E. E. GRABHORN THE STUDIO PRESS
101 EAST VERMONT STREET—INDIANAPOLIS
Typographers Publishers



Thirty five Years
We have 35 Years
Experience
that is of
value to
you
Printing, Binding, Ruling,
Engraving
No Order too
large nor
too small

The Stone Printing & Mfg. Co., Roanoke, Va.
Albert M. Stone, President

Francis Valentine Co.

PRINTERS

POSTERS



Hold on to your LIBERTY BONDS

SMART promoters of fake
schemes—well dressed and
of oily tongue—are already
at work all over the country try-
ing to induce owners of Liberty
bonds to trade for other kinds of
bonds and stocks which promise
a higher rate of interest and all
sorts of glowing prospects.

TURN a deaf ear to these fellows and
their schemes and hold on to your Lib-
erty Bonds.

If they had something as good as they
say they have, they wouldn't
tell you about it.

PEOPLES
SAVINGS
AND TRUST CO.

A PRINTING PLANT THOROUGHLY EQUIPPED FOR PRODUCING THE BEST FOREIGN PRINTING AND TRANSLATING

The All Nations Printing Company Foreign Printers and Translators

443 THIRD AVENUE

PITTSBURGH, PA.

Sold to

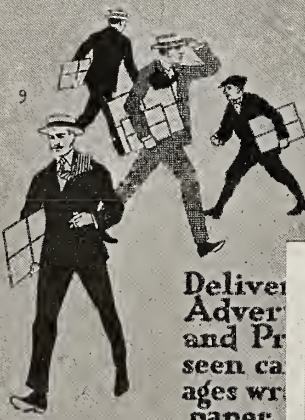
WILL PHOEN, 1314 CHASE

Opportunity does business on a strictly cash basis

The first question is, "How
much cash can you let me
have?" And it is her last
question if your answer
is "none." She is interested
in what you have done, not
in what you intend to do.
She smiles on those with a bank
account and laughs at
those without one.

4% and safety

PEOPLES
SAVINGS
AND TRUST CO.



Deliver
Adver
and Pr
seen ca
ages wr
paper.
You now
have ins
made in
studio
CHARL
Advert
34-36 S
Philade
Locust

The New Mark
A

Banquet RIVERSIDE REALTY AND INSURANCE BOARD

GLENWOOD
MISSION DEN
Crescent, October
16, 1917

Come to
Riverside Abstract
Company
Riverside Title
Company

The American's Creed

I BELIEVE in the United States
of America as a Government of
the people, by the people, for the
people; whose just powers are de-
rived from the consent of the gov-
erned; a democracy in a Republic;
a sovereign Nation of many sovereign
States; a perfect Union, one and in-
separable, established upon those
principles of freedom, equality, jus-
tice and humanity for which Ameri-
can patriots sacrificed their lives and
fortunes.

I THEREFORE believe it is my
duty to my country to love it,
to support its Constitution, to obey
its laws, to respect its flag and to
defend it against all enemies.

William Miller Page

COOK PRINTING CO.

A QUALITY PRINT-SHOP • LETTER-HEAD SPECIALISTS
SLAUSON AVE. AT GRAND, LOS ANGELES
PHONE 29578

FRANK H. COOK

Phone Mission 101

FORD

The Glenn A. Perkins Co.

RIVERSIDE, CAL.

American Dental Trade Association Golf Tournaments



NEW LONDON - CONNECTICUT

Week of June 24, 1918

THE MARCHBANKS PRESS, New York city, has sent us a copy of a poster designed, printed and mailed out by that organization to exploit the Caslon type-face, which is largely used by that firm. As will be seen from the reproduction on page 736, the poster constitutes a showing of the various sizes of Caslon and Caslon italic which are to be found in the equipment of the press, and, in addition, a short paragraph on "good printing" set off in a panel near the center. In its original form the poster is 12 by 19 inches in size and was printed in a rich reddish brown and black on buff cover-stock having a deckle-edge at the bottom.

WILLIAM F. BURMESTER, JR., the instructor in printing at the Ralston School, of Pittsburgh, Pennsylvania, has sent the editor of this department another collection of specimens done by the students under his direction. As a rule, the specimens are of good quality, and no serious fault can be found with any of them. The employment of a comparatively large size of capitals for the names of the graduates on the program of the commencement exercises is not pleasing, as the lines appear crowded and illegible. The comparative illegibility of capital letters should restrict their employment to few lines of few words. A form of arrangement which would obviate the large gap of white space between these columns would improve the appearance of the page, which has the effect of being disjointed as it stands.

THE editor is indebted to the Hammersmith-Kortmeyer Company, engravers and printers, Milwaukee, Wisconsin, for a handsome booklet issued in conjunction with the annual outing of officers and employees of that firm. The cover is appropriate to the occasion, depicting cool-dressed girls dancing upon the green, with a clear blue sky overhead, the hand-lettered titular matter appearing as an integral part of the design. In addition to the program and menu, a complete list of the employees is given, and a "Roll of Honor," made up of the names of those of the organization who have answered the country's call. Patriotic songs are also printed in the booklet, no doubt for the guidance in singing of those in attendance. In the fore part of the booklet, half-tone illustrations of the officers of the company are printed. Workmanship is good throughout.

A NUMBER of excellent specimens of typography have been received from the printing classes of the Allentown (Pennsylvania) high school, all of which represent excellent taste in selection and arrangement of types, and good judgment in display. Simplicity is the foremost good feature of this work. Among these specimens were some rather inferior advertisements from a program-booklet, attached to which were proofs of resettings made by students of the school. C. S. Romig, the instructor, gives out specimens of such work to his advanced students, who are directed to reset the work in accordance with the fundamentals underlying good typography, on which he places especial emphasis in his instruction work. We are gratified to note that the resettings are in every instance superior to the originals, in which, among other serious faults, types are used in combination which have nothing in common to make the result of such use harmonious.

MERCANTILE PRINTING COMPANY, Limited, Honolulu, Hawaii.—Your house-organ, *The Honolulu Item*, is a most interesting little paper,

and is excellent from a mechanical standpoint as well as from an editorial point of view. While most printers' house-organs are issued in booklet or pamphlet form, with covers, this publication is gotten out in the form of a newspaper, the four pages thereof being 9½ by 12½ inches in size, each made up of three columns of fifteen ems width. The general make-up also follows the newspaper style. Incidentally, outside of a display advertisement or two calling attention to special features of the Mercantile Company's service, very little reference is made to the firm,

that the press was not then thoroughly cleaned before the red was applied to the disc. Some of the blue seems to have worked into the red, giving it the purplish cast. For good harmony with blue, red should incline toward orange.

HUGO OEKERSHAUSEN, San Francisco, California.—Both typographic and hand-lettered specimens executed by you in the plant of the Francis Valentine Company are of excellent quality. There is also in evidence an element which is considered quite essential in theatrical printing, which your house specializes in, that is, striking colorful effects; but, fortunately, in your work striking effects are combined with good taste, something which can not always be said of theatrical printing. The letter-head of your firm is reproduced on page 734. For the benefit of other readers, who might like to visualize what its appearance was in original form, we will state that the initial letters and small leaf ornaments were printed in bright yellow-green, while the remainder of the design was executed in a neutral gray on stock of a light yellow-green tint. You employ the new Goudy Old Style, a beautiful type-face, to excellent advantage.

KATHARINE A. STILWELL, Chicago, Illinois.—Specimens of *The School Reporter*, produced in the printing-plant conducted by the School of Education of the University of Chicago, are quite satisfactory in typography and make-up, but, while it is not bad, presswork would have been better had a trifle more ink been used. Make-ready was not right either, as the impression is not uniform and punches through the stock more than it should. As a matter of fact, punching of stock indicates in itself imperfect make-ready and presswork. The covers are interesting, and the character of the lettering and decoration suggests that the designs might have been printed from wood blocks, even though that might not be the case. The use of Italian hand-made cover-stock gives one issue a bookish appearance, quite appropriate in view of the fact that the publication comes from an institution of learning.

J. R. BEACH, Franklin, Virginia.—Considering the large amount of copy furnished you for the title-page of the program for the Southside Virginia Medical Association, you did very well indeed in your handling of it. You have brought out the important features effectively in spite of the fact that there was so much incidental matter in the page as to make it difficult to emphasize the display lines properly. The lines are crowded too closely on the cover for the Sharon Baptist Sunday-School and the use of italic lower-case and roman capitals

in the same lines spots the page considerably, although the change from one style to the other would in some instances have considerable value in emphasis. The use of capitals altogether for the announcement-card of Powell Brothers is a fault, as capitals in mass are difficult to read. The capital characters should be used only for display lines of few words.

H. HOYER PRINTING COMPANY, St. Louis, Missouri.—Your stationery forms are decorative to a high degree, but the letter-head and envelope are quite pleasing in spite of that fact, the colors being chosen with taste and discrimination. The effectiveness of these two forms is largely due to the colors employed. The business-card, however, is not pleasing—the design is too elaborate entirely—and the large number of the colors

KEY TO SPECIMENS ON OPPOSITE PAGE

NOTE.—Where no particulars concerning specimens reproduced on the opposite page are given below, such data may be obtained by reference to the reviews of those to whom credit is here given, as such reviews appear elsewhere in this department.

- 1.—By Frye & Smith, San Diego, California.
- 2.—By E. E. Grabhorn, Indianapolis, Indiana. Type in black; illustration in orange; white card.
- 3.—By The Stone Printing & Manufacturing Co., Roanoke, Virginia.
- 4.—By Hugo Oekershausen, San Francisco, California.
- 5.—By Edwin H. Stuart, Pittsburgh, Pennsylvania. Type in black; orange used under lock, outline of which was in black, for initial "S" and for geometric squares.
- 6.—By Simon Trust, Pittsburgh, Pennsylvania.
- 7.—By Edwin H. Stuart, Pittsburgh, Pennsylvania. Type in black; background in tint of yellow hue.
- 8.—By John P. Smith Printing Company, Rochester, New York.
- 9.—By Charles R. Paul, Philadelphia, Pennsylvania.
- 10.—By Thomas E. Abbott, Riverside, California. Green Sunburst cover stock; outside rule and ornaments above and below panel in light blue tint; parallel rules around tipped-on sheet in gold; rules and text letters on tipped strip in red-orange, roman type thereon in green.
- 11.—By the Cook Printing Company, Los Angeles, California. Rules in blue tint; type in brown; buff, ripple-finish card stock.
- 12.—By Thomas E. Abbott, Riverside, California. Rule border and word "Ford" in orange; small type and corner-pieces of border in black; buff linen-finish card.
- 13.—By Arthur C. Gruver, Pittsburgh, Pennsylvania.

the reading-matter being made up largely of items of general interest, patriotic propaganda and short humorous paragraphs.

W. E. JONES, Bigelow, Arkansas.—Several faults involving fundamentals are apparent in the announcement-slip issued for the benefit of the Red Cross by The Citizens Press. First, the display type, a wide block letter, does not harmonize with the type used for the text-matter, a rather compressed roman letter with accented heavy elements similar to Bodoni. The type is crowded, and the border is too prominent in comparison with the type. The red used for printing the cross is too deep and does not possess the degree of brightness essential to the proper representation of the Red Cross. Its appearance suggests that the blue form was printed first and

HARRY EUGENE OSTMARK, Newark, New Jersey.—The portfolios in which you have mounted specimens of your typography contain some exceptionally pleasing designs which are made more attractive by the exercise of good taste in the selection of colors. In spite of the simplicity of their arrangement there is a certain distinction about them which would cause them to stand out from ordinary conventional forms. The general use of readable, old-style roman letter-forms, generally Caslon, in this work is another point in its favor. A good light-face roman combines all the features worth consideration in type—beauty of form and tone, legibility, grace, etc. Three of your business-cards are reproduced on this page. Our readers may judge the excellence of your work from them.

JAMES WEBB COMPANY, Incorporated, Los Angeles, California.—The booklet showing impressions of your type equipment is well planned and shows the various styles of type-faces, ornaments and borders in a convenient and effective manner. The type-group combining the name of your firm, address, nature of business, etc., which is printed on each left-hand page as an advertisement, is not pleasing, first, because set in one of the most displeasing styles of type that has ever been cast, Tudor Black, and, second, because the group is placed in the exact center of the page from top to bottom, where, because of an optical illusion, it appears below the center and out of balance. Such groups should be placed above the center vertically to overcome that optical illusion. The title-page is decidedly neat and pleasing, and the cover-design is attractive also in spite of the fact that the scattering of the lines thereon effects an appearance of complexity. We consider that your type-faces are a little too fancy as a rule, although you have some very good practical faces in the Cheltenham Old Style and Copperplate Gothic. In the former we note the sizes do not run above twelve-point, probably causing you to use some of the rather displeasing bold types for display. Would that these were Cheltenham Bold so that more harmonious work could be done.

AN INTERESTING little card has been received from The Stone Printing & Manufacturing Company, of Roanoke, Virginia, issued in celebration of the thirty-fifth anniversary of the establishment of that concern, now one of the largest printing-plants of its kind in the East. The idea followed by the artist in drawing the design (which was printed in black, brown, green and red) is found in the oft-quoted sentence, "Great oaks from little acorns grow." The bottom portion of the design is an illustration of an acorn in which are drawn the figures "1883," the year of the firm's birth, and a picture of the first home of the company, a small building. Winding around this acorn are the roots of a large oak tree which extends to the top of the card, and, in a

panel set among the leaves of the tree, an illustration appears showing the firm's present quarters, a large and handsome structure, and below it the figures "1918." Around the trunk of the tree the following text is printed from hand-lettering: "Thirty-five years. We have had thirty-five years of experience that is of value to you. Printing—Binding—Ruling—Engraving. No order too large or too small." At the extreme bottom of the card, below the tree and the acorn

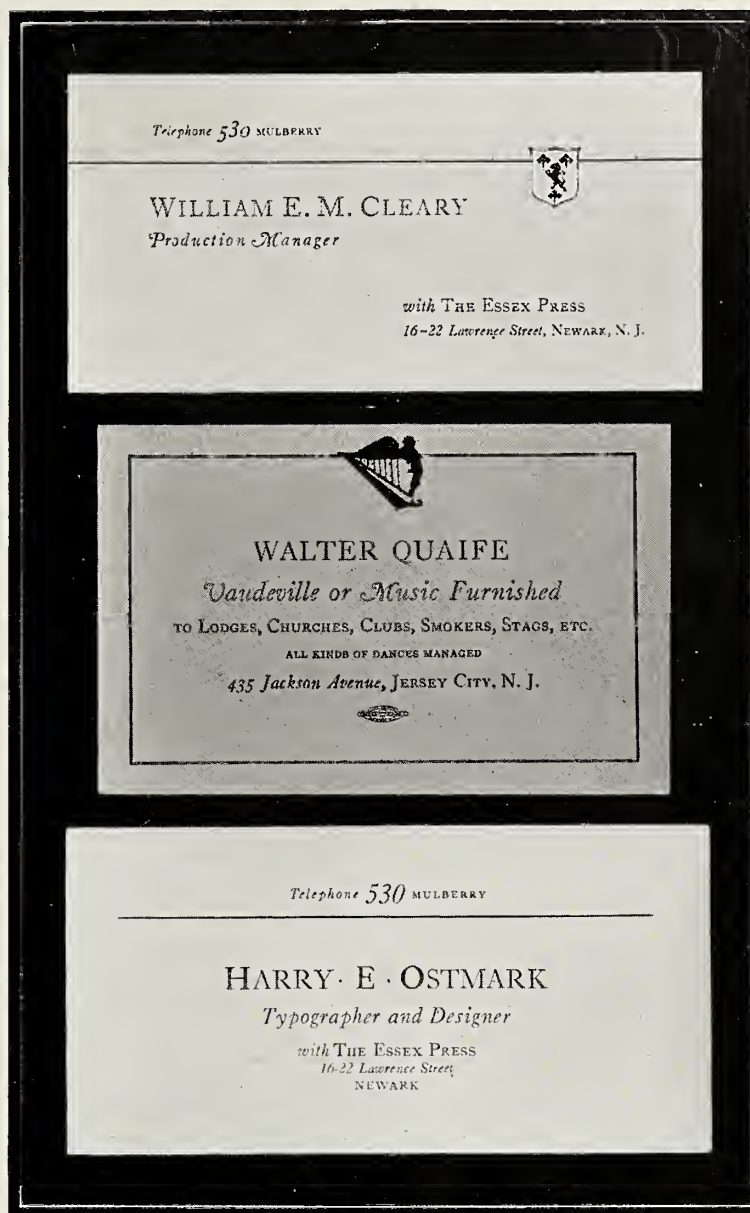
especially obtrusive because you manipulate those features with intelligence, but in the hands of the vast majority the result of the use of the same materials would be an abomination. Nevertheless, we admire most the simple and dignified styles of typography followed by The Marchbanks Press, Taylor & Taylor, Louis A. Braverman, and others, for such work must of course be beautiful and can hardly offend any taste, whereas work such as yours, no matter

how it may appeal to some because of its striking unconventionality, would be cast aside by many as too flashy. The colors used in most instances are pleasing in harmony, but the effect in many instances is too warm. This is especially true in the narrow business-card for the Cloister Print Shop where, because of the large amount of yellow in it, even the green is warm, bright and flashy. We are quite sure that if the greater part of this card were printed in cold instead of warm colors the appearance would please even you much more than it does now. Avoid overwarm effects in the use of colors. Two of your specimens are reproduced on page 734.

ARTHUR C. GRUVER, Pittsburgh, Pennsylvania.—We admire your work particularly because of the qualities of simplicity and legibility exemplified to a high degree therein. The samples are also neat—made so by a plain, simple arrangement of small type-faces—the effect of which is to make printing inviting to the eye, and this has great value in that it makes the first impression a good one. Not only will the neat design impress a recipient on first sight, but, more to the point, such recipient is more likely to hold and read a neat design than one which is bold, bizarre, and therefore obtrusive. Particularly pleasing from this standpoint is the title-page of the folder for the American Dental Trade Association, the program for a golf tournament, reproduced on page 734. In addition to the appearance of neatness there is in it a suggestion of the open. The large amount of white space, combined with the illustration of a stately tree of the same narrow shape as the page, and printed in green, suggests a pleasant time in the great out-of-doors. This is not a vague suggestion of the open either, but a real one, as any one who cares to do so may demon-

strate to his own satisfaction by supplying large type for the small type of Mr. Gruver's design. Furthermore, we hope none will argue that the type is not large enough in view of its prominence, thanks to the contrast afforded by the ample background of white space. The decorative text initial used with the Caslon capitals on the announcement for Mr. O'Haver is plainly displeasing. It does not harmonize with the Caslon in any particular and is decidedly out of place.

W. L. HOVIS COMPANY, Los Angeles, California.—In arrangement particularly your work is of a very good grade, as in it you have followed



Three interesting, pleasing, and rather unusual business-cards by Harry E. Ostmark, Newark, New Jersey. The shield in the card at the top was in red, the remainder of the design being in black. The card in the center was printed in green except for the harp, which was in gold. An embossing compound was used for the entire design shown at the top, and for the harp only in the second card, which was on green stock. Mr. Ostmark's card was printed in blue on white stock.

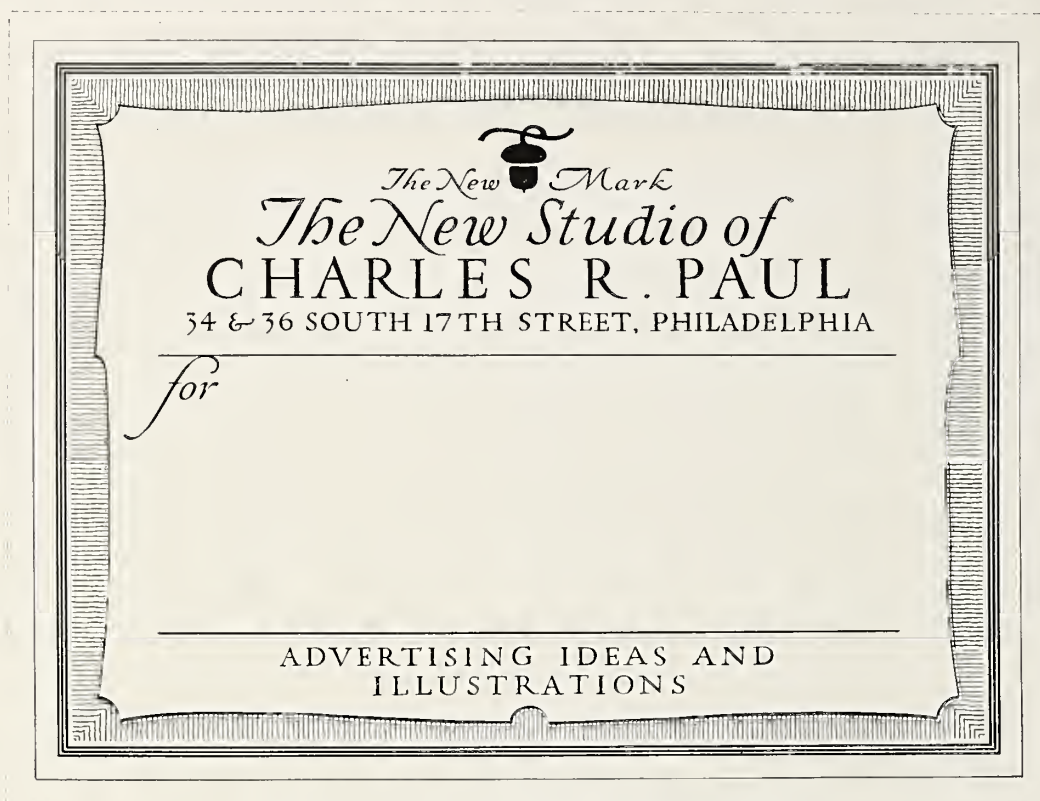
referred to above, the name and address of the firm are printed. The card represents an effective means of conveying an impressive fact. It is reproduced in the group shown on page 734.

THOMAS E. ABBOTT, Riverside, California.—All your specimens are unusual, characterful and interesting. Such work is meritorious, as distinctiveness is of considerable value from a publicity standpoint. Quite too frequently the unusual is attempted by those who do not possess the ability to "put it over," and the result is a failure. You seem to be able to use many rules and ornaments in a way that is not

simple lines. Let us, however, correct you in the assumption that a greater variety of type-faces than you now have is necessary to do good work. The quality of your work will be better the fewer faces you employ, for, judging from the specimens sent us, you already have

for display lines, but outside of poster work there is nothing to be said in favor of bold type and much that may be said against it. Adequate display, however, can generally be obtained by increase of size and by the employment of italics of the same style as your roman face. Your

but you should more consistently use the three good faces you have, one only on each job. Your letter-head is quite striking and the colors are quite pleasing in combination with the stock used. The use of flaps for printing titles on folders is a matter of taste. Often their use is



Package-label from Charles R. Paul's Studio, Philadelphia, Pennsylvania.

too many styles. As proof of this assertion, compare the card for Hocker & Austin, set entirely in Copperplate Gothic, and the ticket for the Wilshire Lodge Ladies' Night, set entirely in Goudy Old Style, with the ticket for the Los Angeles Bar Association Semiannual Dinner and the ticket for the Plumbers' Card Party, the first of which is set in two and the second in three styles of type. You will readily see that the two first-named specimens are both pleasing because of the harmony inevitable when but one style of type is used, whereas the last two are not pleasing because of the great difference between the type-faces employed therein. Considering that you accept only work that can be printed on platen presses, you do not need more than two or three styles of type. First, and most important of all, you should have a large supply of a good roman face, such as the Goudy, Caslon, Cloister, etc., with which about ninety per cent of your work can be executed. It is surprising what a great variety of printing can be produced with such a series. You can supplement your roman with some job fonts of Copperplate Gothic for small cards, professional letter-heads and envelopes, and a small series of a good text letter for invitations and announcements. With but these three styles in use your printing will be better, because you will not be able to use other faces which would involve inharmonious combinations, thereby spoiling the appearance of the work. You may think you require a bold style

desire for more styles of type would be overcome, we believe, if you could examine a collection of the kind of printing done by The Marchbanks Press, New York city. Marchbanks produces some of the finest of printing done and that printing is for the most part set in Caslon and

pleasing, but when the type-matter of the inside appears cut in two, as on the folder "Complete Service," we do not admire that style.

THE ROGERS-BRETT-BAKER COMPANY, Cleveland, Ohio.—Your business-card is unusual in appearance because of the arrangement of lines thereon, and yet dignified through the employment of rather small sizes of type. That the combination of dignity and distinction is quite easily obtained is demonstrated by the card which is reproduced on this page. We commend it to our readers as an especially pleasing and refreshing style of arrangement.

CHARLES R. PAUL, Philadelphia, Pennsylvania.—Your announcement printed on wrapping-paper—which, by the way, seems to be a Japanese hand-made paper, quite suggestive of craftsmanship—is altogether striking and effective. The employment of bold lettering and semisilhouetted figures fits in nicely with the character of the paper and is strong in attracting force because of the unusual appearance. The design is reproduced in miniature on page 734, the original being about 7 by 10½ inches. Considerable of the effectiveness of the

announcement is lost because of the inability of the engraver to adequately show the character and texture of the paper used. Your interesting package-label is shown herewith. Some, no doubt will find fault with the pyramiding of the upper group, but this feature is in part responsible for the quaint character of the design.

THE ROGERS-BRETT-BAKER COMPANY

Advertising Agents

Counselors on Merchandising and Systems

Suite 817, Guardian Building

CLEVELAND

Main 6257

WILLIAM HENRY BAKER

Managing Director

Dignified though unconventional business-card designed by William Henry Baker, Cleveland, Ohio.

Kennerly, both plain, readable and beautiful roman letters. We suggest as a first move toward the improvement of your work that you discard the shaded imitation-engraved letter known, we think, as Mercantile. This type creates a blemish on every job in which you have used it. You do not require more type-faces,

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

Color-Printing.

The advertiser who does not believe that color-printing is an effective means of drawing attention to his wares has only to pick up the folder issued by the Bureau of Engraving, Minneapolis, Minnesota, to be convinced. Glance at the front cover of the folder reproduced here (Fig. 1) and you have a demonstration of the argument that colorwork in advertising literature arrests the attention — the cardinal principle, many say, of the presentation of an idea or of goods, if pertaining to advertising. Not all will agree that the folder cover offers an altogether harmonious or particularly pleasing arrangement and combination of colors, yet your eye won't pass over it quickly, nor will your mind rest easy until you have read and turned within to investigate further. There you find on a double-page spread, within borders carrying out the same color scheme, and under the striking caption, "Color," an exceptionally interesting treatise on the use of colors.

The text of the folder reads: "Color attracts the eye and holds the attention as nothing else can. Advertisers have long recognized this one point, making use of color whenever the opportunity presents itself. The use of color in advertising illustration makes for more force in your advertisement."

"Color is fundamentally essential; it is a primary requisite in advertising. The appreciation of color is an inherent human quality. Just as children naturally take the brightest pebble from the beach full of them, just as a man selects a brightly colored necktie or shirt, so does the reader of advertisements naturally gravitate toward and respond to the advertisement dressed in a strikingly conceived color arrangement."

"It's logical—it's human. And the wise advertisers are making capital of the fact. . . ."

"To produce colorwork which will fully and satisfactorily complete its object requires the services of exceptionally competent artisans — men trained in their art and qualified by years of experience. Such men are employed by our organization for this very purpose."

Opening out the folder you find a double-page exploitation of the

circus poster idea as a medium of appeal. In the brightest of colors there is reproduced a glimpse of a circus parade — elephant, clown and all — with the following advertising moral:

"The circus makes its advertising appeal in stirring and striking colors which quicken your imagination and arouse your desires. Color accomplishes the same purpose in the advertisement of your goods."

What the company claims for color-printing is not new, but it is a recognized argument, as it states. Yet there are many buyers of advertising literature who fail to realize the appeal in colorwork, and the exploitation of this phase of printing ought to be productive of results.

Owing to the great number and strength of the colors employed our reproduction is rather unsatisfactory.

"The Acorn."

Printers and users of printing will find many things of interest in *The Acorn* (Fig. 2), the meritorious house-organ which is published monthly by the Chicago Paper Company, Chicago, Illinois, but one article of particular interest, with a worthwhile trade moral, is contained in "The Story of the Over-Embellished Booklet" printed in the June issue. The incident related in the journal by M. Livingston Larned is not only especially appropriate in these days of necessary economy but it contains a good lesson for advertisers and producers of advertising at any and all times.

A too general use of embellishments in the matter of printing, in striving for that which attracts, violates the accepted rules of good advertising, and hence results in ineffectiveness. That principle applies to catalogues, booklets or, in fact, any direct-by-mail advertising just as much as it does to the contents and display of a newspaper advertisement, or to the presentation of news or editorial comment in the columns of any periodical.

To relate in brief, *The Acorn* article tells the story of the manufacturer of farm tractors who had been impressed and had his ideas changed concerning advertising by a display of fancy, assorted booklets, printed in everything from

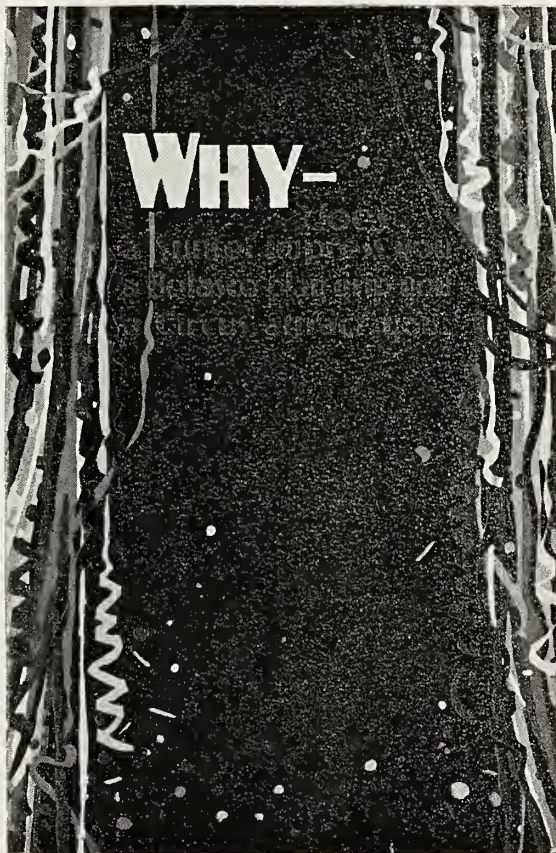


FIG. 1.



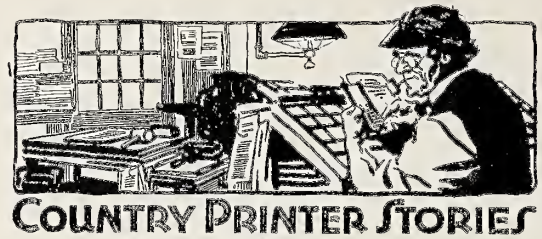
FIG. 2.

The cover-page of The Chicago Paper Company's interesting house-organ, *The Acorn*, and an inside page showing how the contents are enlivened by illustrations.

gold to peacock blue, and which had been issued by other business concerns. This was what this particular manufacturer must have, so he thought, when he issued his next year-book. To the printers who were to bid on this year-book he delivered the ultimatum that they must be prepared to furnish him "something beautiful; something rich in ornamentation; something that had the feeling that it was worth a million dollars." Thanks to the saneness of one firm of printers he was saved from his folly and got what he needed — what he wanted — and not what he thought for a time that he wanted.

Falling into the error of blindly following a prospective customer's wishes against all reason, all of the printers except one submitted most elaborate, expensive layouts for the year-book. One firm, however, realizing the service that printers may perform beyond merely turning out printed matter, induced the manufacturer to give up his new ideas and landed the job. In relating his arguments the printer is reported as saying:

"I reminded him of the fact that these were war times; that economy was about the most necessary thing in the world next to ammunition, and that we had at the office twelve perfectly good half-tones of twelve perfectly good types of tractors. They were



THE STORY OF THE OVER-EMBELLISHED BOOKLET

By W. LIVINGSTON LARNED

MR. J. BRADLEY BLOOM, who manufactures tractors in Our Town, had been up to the Big City at a convention, and some one lured him to the local Ad-Club, where there was a Printing Exhibit. He returned with his ideas concerning advertising completely and dangerously revolutionized. For J. Bradley was the type of manufacturer who wanted to have a hand in his advertising, whether he knew anything about it or not. The agency handling J. Bradley's account lived on the edge of a metaphorical precipice. Every time they submitted a campaign they knew in advance that What They Thought Was Right would have to be eventually substituted for what J. Bradley Wanted.

Among other things, he had seen a bewildering display of fancy assorted booklets and brochures, printed in everything from gold to peacock's blood.

This change of advertising psychology came at a particularly inopportune time for the printers in

Our Town. The Bradley Bloom Tractor Company was on the edge of issuing its De Luxe Year Book. The printing of that volume was one of the morasses that whetted printing appetite in Our Town to the ravenous stage. It was a profitable job and one with a fancy side line of prestige.

Brimming over with innovational enthusiasm, J. Bradley called the two big printers of Our Town into conference, and this is about what he said:

"Gentlemen, I don't think we have hit the high water mark in our year book as yet and this belief has been strengthened by talks I have had recently with a number of advertising experts. We must be more original. We must get out of the rut. We must do something different. We must be clever. We must make our tractor catalog stand out. You should have seen some of the printing at an Ad-Club I visited. Beautiful stuff! Beautiful stuff! Decorative borders, with themes taken from the Egyptian period. Rich ornamentation, drawn with

rich ornamentation, drawn with

Page Three

Writing Paper costs more per pound than Beefsteak



REPRINTED FROM "THE EVENING MAIL"
OF JUNE 21, 1918 BY MORRIS REISS PRESS
22 AND 24 EAST 110 STREET, NEW YORK

FIG. 3.

exactly the same as they were last year. There was no good reason why they should not be used again. I also reminded him that he was selling tractors this year mostly to folks that never used tractors before, and that the more he concentrated on the machine the better it would be. Nothing should distract

from the main issue. Moreover, as he was born on a farm himself, I asked him to look back to his father and grandfather and figure out whether they would be more impressed by a nice, clean catalogue page with a fine, big picture of a well-groomed tractor and a neat block of readable type — or would they have preferred yards and yards of Louis XIV. and a picture of a tractor so small that you couldn't see the working parts. I submitted a war-time thrift price for the job on the basis of the illustrations already made."

Morris Reiss Press.

Under the heading, "Writing Paper Costs More Per Pound Than Beefsteak," the Morris Reiss Press, New York city, has sent out a neat booklet (Fig. 3) containing a reprint of an article from the *New York Evening Mail* calling attention to the increase in the cost of paper stock. As a foreword it contains the following striking statement: "Much of the paper used today costs more than the

meat the people eat. Coupon bond, a widely known and popular paper, costs 38½ cents a pound wholesale. A hind quarter of prime beef sells for 32 cents a pound.

The article is a well-written popular discussion of the question of paper prices and will afford interesting reading to all the patrons of the Morris Reiss Company in connection with the prices of printing.

Increased Cost of Printing.

Of course the cost of printing has had to be advanced and the printers are wisely giving publicity to the fact as well as reasons therefor. The subject is being treated in more or less detail by many of the printers in their current house-organs and other advertising matter that reaches this department. Certainly no customer, no matter what he may be buying, is in an amiable mood when he finds that he has to pay more than previously for that which he purchases. "It is because of the war," is an overworked phrase that does not suffice. He does not see that it is a sufficient reason, for he is apt to think that paper and ink are not going into war munitions — and paper and ink are about the only familiar things about printing to an outsider, as printers, generally, will agree.

But when the printer takes the public into his confidence and gives him bona-fide reasons for the advance, as is being done by many, he is taking a long step toward paving the way for sales and the elimination of dissatisfaction when the bill is sent. Here is the way the Barnes-Ross Company, of Indianapolis, puts it in its house-organ, *Ammunition*:

"The other day a funny thing happened. We bought a pair of shoes — not that there is anything funny about buying a pair of shoes. . . . That pair of shoes put a crimp in our modest little roll at the Continental to the extent of \$12.50. But we gritted our teeth and tried to look pleasant. They were darned good shoes. We had worn that particular make before. Two years ago we bought them for \$6. The shoe dealer who sold them to us knew all about shoes and shoe values. He admitted it. He assured us it was absolutely impossible to produce and sell a pair of shoes containing the same quality and quantity of materials, put together by the same skilled labor, for a cent less than \$12.50. We took his word for it.

"Some time later he gave us a little job of printing. Electric fool-proof time-clocks kept tab on the

hours and minutes required to perform the six different operations by three different workmen. Our department of costs verified the records and checked them on elaborate cost sheets. We totaled up the costs and charged enough to allow ourselves our regular ten per cent profit. Then we mailed the bill to the customer. He raised a "heluvarow."

He was positive we had charged him too much. We inquired if he had ever run a printing business. He had not. We asked if he knew what the paper cost per pound and how many pounds were used for the job. He did not. We asked him if he knew how many hours were required for a first-class compositor to set the form and lock it up. He did not. We asked him if he knew the hour rate for skilled compositors, pressmen, pressfeeders and bindery workers. He did not. . . . Moral: Before you start an argument be sure to know as much as the other fellow and then some." Arguments such as this should crush all complaints of like nature.

The Patterson & White Company.

Impressions, the house-organ of the Patterson & White Company, Philadelphia, is another publicity medium which is furnishing facts to patrons about this increase in the cost of printing. Among other things it says:

"There are a number of people who do not seem to comprehend why prices for printing have increased, and, as there are no secrets in our business, we want our friends to know about this matter.

"Take paper, for instance. Most people who read newspapers know how publishers have long complained about print-paper (and print-paper is the cheapest grade of all) and raised prices of their publications at least one hundred per cent. The same condition affects higher grades of paper to an even greater extent in many cases. . . .

"Labor is harder to get and keep than in many lines, because it must be highly skilled and must be well paid. Increases in printing wages have been as high or higher than in most lines not directly affected by the war. Ink is another article on which the price has increased, as much as two hundred per cent in some cases, and some kinds are hard to get even at the higher prices. Materials of all kinds have had corresponding increases, and any business man has only to consider how much more his own labor and materials cost now in

*Does a
House Organ
Pay?*

*Says Johnson & Johnson:
(Surgeon's Supplies)*

"Our house organ makes it easy for our salesmen to sell goods, to introduce new goods and to build up old lines."

THE BARNES-ROSS COMPANY
Printers and Cut-Out Specialists
 ADVERTISING SERVICE
19 to 25 North Alabama St.

TELEPHONES: MAIN 3131
AUTOMATIC 31-482

FIG. 4.

One of a series of blotters issued by The Barnes-Ross Company with a view of creating a wider use of house-organs.

**GOOD
PRINTING**
*Pays Better
Every Year*




FIG. 5.

comparison to what he was paying a short time ago to realize that printers are affected in precisely the same manner, and are subjected to restrictions caused by shortage of material in many instances."

Long has the printing-trade been backward in keeping prices up to the point where a reasonable profit could be made.

Effective Advertising

The enclosure that arrives with a letter or other first-class mail is pretty sure to receive some attention—if it is well printed* it will receive more attention

*By The Berkeley Press of Boston
127 Federal St. 'Phone, Main 1770

FIG. 6.

It is to be hoped that the present trend will continue, as well as the campaign of education in connection with it.

Mail Advertising.

The owner of a printing-establishment in Denver, Colorado, which has had a rapid growth from a small job-office to a fairly large plant, with three shifts working at present, told the editor of this department recently that he owed his success to direct-by-mail advertising. The theme of this advertising in his enclosures, cards, etc., he said, was quality printing. He began with a mailing-list of fewer than fifty names. Now that list runs into the hundreds. No issue of advertising matter, he asserted, has failed to bring ample and profitable returns.

What this Denver printer has done has been the experience, of course, of many other printers over the country. But there are many, also, who have not awakened to the possibilities of using direct-by-mail advertising to extend their business by interesting users of printing in the same method.

We have received from the Bachmeyer-Lutmer Press, Incorporated, Cincinnati, Ohio, a small but effective and attractive folder (Fig. 5) which affords a good example of this sort of advertising. It says:

"Good printing costs a little more to produce than just ordinary printing.

"But every year that additional cost becomes a better investment. Every year the price paid above that minimum which is necessary for cheap printing brings a bigger return.

"More printing is being used every year. The quantity that is being received by every business man is increasing. To get his attention your printing must make a better appearance and must be more interesting. . . .

"Often the difference between good printing and ordinary printing is the difference between a profitable return and one that is unprofitable.

"Cheap printing costs nearly as much—usually much more than half as much—as good printing. Adding just a little bit more may turn failure into success."

The Berkeley Press Folders.

The Berkeley Press, Boston, is giving attention to enclosure advertising. We reproduce here (Fig. 6) the first page of one of its own small enclosure folders endorsing mail advertising for all. The printed inside page reads as follows:

"An enclosure to go with every letter, bill, notice, etc., that you mail may be printed without too much expense and distributed without any cost for postage."

Hyde Brothers Business Builder



June 1918

FIG. 7.

This company has sent out another attractive little folder, envelope size, in which it takes occasion to discuss the advance in the cost of getting out printing and the necessary advance in the price to buyers. It reads, in part, as follows:

"The shortage of skilled labor is making itself felt in the printing and all allied trades, and is the cause of considerable delay in getting out work. Advances in wages to help meet the increased cost of living have necessarily been made. Under these conditions we are doing our best to handle orders in a manner satisfactory to our customers and are charging only such advances as are made absolutely necessary by the increased cost of production."

"Business Builder."

In all branches of business activity the executives, if they are wise, are constantly on the lookout for new ideas—something that will aid in the betterment and growth of their

respective businesses. With a view of helping along in this service, Hyde Brothers, laundry and dry cleaning advertising specialists, Marietta, Ohio, issue a house-organ monthly, which is published for the purpose of "passing along" ideas regarding advertising and business building for its patrons (Fig. 7). The magazine, filled, as it is, with considerable worth-while matter pertaining to this specialized field, is the result of a fine idea itself, one worth the attention of printers who are producing advertising literature and printing in similar fields of business. *Business Builder*, the title of the house-organ, occupies the same place as a trade journal would to the laundry business. Its contents reflect credit on the publishers, and the magazine undoubtedly is doing much to bind closely the business relations of Hyde Brothers and the laundry trade with which they deal.

THE PI-SHOP.

BY MARION JACKSON.

Much has been written about the importance of a clean, orderly composing-room, but still some offices are little more than a mess of "pi."

A printer told me the other day that the best compositor he ever employed had quit his job right in the middle of some important work.

"The foreman of my shop is disorderly when it comes to getting dead matter out of the way," continued the printer, "and the compositor quit because he couldn't find an eighteen-em thin rule."

This particular printer admits that he has a careless foreman, but still he keeps him on the job. Possibly he is a near relative, or perhaps the printer is sorry for him. At the time I was talking to him he was looking for some one who would come into the shop and clean up the mess.

If I had been that printer I would have discharged the foreman and put the compositor into the position. I am sure it would have been worth it in the long run, because he would see that the dead matter was put away before he did much else.

I wondered if this printer had ever stopped to consider the business he lost indirectly by having his shop in disorder.

In the first place, printing and composition are close and confining. For the greatest efficiency in a shop, everything must be arranged so as to save time and work. Disorder is the first thing that would get on the nerves of a good printer. At first he will resent it, then he begins to tolerate it, if he has to, but he is more apt to look for another job.

As a result of this constant changing of workers the class of work turned out is below the standard of other shops. I happen to know that in this particular shop the foreman is the only man who has worked there more than three months.

The cases are always short of type because the dead matter is tied up instead of being distributed as soon as the job is completed. There are never enough leads, brass rules, quads, slugs or wood furniture in the cases to complete a single assignment. Consequently, the dead matter rests in still more pieces, and the printers go around armed with a pair of tweezers. Because of the disorder a great deal of type is lost, and the proprietor of the shop is kept busy paying for type he doesn't need. On account of poor service, business has steadily decreased, and now the fine, distinctive work for which this shop was noted several years ago goes to other print-shops.

There is only one thing for this particular printer to do — *discharge the foreman*, because disorder is dear at any price.

RIGHT AT HOME.

"And what were you in civilian life?" asked the captain.

"I was a traveling salesman, sir," replied the recruit.

"That's all right then. You'll get plenty of orders around here." — *Exchange*.

FROM COPYHOLDER TO PROOFREADER.

NO. 12.— BY H. B. COOPER.



THE word "sand" — meaning determination — was never in my vocabulary till I heard the foreman use it rather effectively one day in conversation with one of our revisers. She was asking him for a chance to make good as proofreader in the same office where, by admission of us all, she had made good as copyholder and reviser. "I feel at home here," she said, "and the style of this office is familiar to me. I'd much rather be given my chance at proofreading without having to go outside for it, into another world, as it were, and among strangers who might throw me down. Won't you help me?"

"The best way I can help is to let you go," said the foreman not unkindly — "for two reasons: You are worth more to us as an expert reviser, holding your present job, than you would be as an inexpert proofreader who has not yet made good. Actually, you are worth more money to us as a reviser — I mean it. The other reason is that you'll get quicker into proofreading now, if you're ready for it, by a shove from me than by the help you're asking. It may seem hard, but it's a short cut to proofreading — just to cross the bridge, with no thought of coming back. Here, you'd always be thinking when things went wrong: 'I could go back to my revising'; and we might be thinking so too — that we'd put you back. No, it wouldn't be fair to either of us."

"At least, will you hold my reviser's position open for me a few weeks, so that I can come back to it if I fail at proofreading?" she asked anxiously.

"No! Absolutely not! That's what I'm telling you: If you haven't *sand* enough to win out anyhow, even with all the odds against you, you'll never be a good proofreader. It's grit, determination to win, that wins every time. I call it *sand*. How do you expect others to have confidence in you if you haven't any confidence in yourself?"

"I've helped — let me see how many (counting on his fingers): one, two, three — four, five, six, seven — eight, nine — about nine revisers that I can remember offhand — get into proofreading the same way as I'll help you. And most of them came back afterward, not to apply for their old jobs but to tell me they didn't want them, because they were getting more money then in other proofrooms, and making good. If they failed the first time, they could not let it go at that; they simply had to keep on trying, till at last they won out. And always they thanked me for refusing them the hope of their old jobs back. You'll be thanking me too, some day. Meantime, don't forget about the *sand*."

Now, as it happens, the rest of this "sand" story that I am telling to copyholders has little to do with the characters introducing it, except that I passed on the foreman's good word to an emigrant lad from India who had written me of his safe arrival, "by the grace of God," at Ellis Island, New York.

I was afraid the lad — whom I had once known in India — might be stranded upon our country's borders after his ten-thousand-mile journey from the ends of the earth; so in writing to him, that same evening, I used the word "sand" as the foreman had used it, for inspirational purposes, and by way of practical assistance I enclosed a five-dollar bill.

This protégé of mine, Nilkant — now Mr. Nilkantrao, lecturer from the Orient, came to pay his respects to me the other day. One of his stories is a particularly good one; he says it is a stock story that he tells in his lectures, and people from his audiences come up after hearing it and ask: "Who was it that wrote you the letter enclosing the five-dollar bill and telling you that in order to succeed you must have *sand*?" Then he shows them my letter of several years ago — for it was mine —

and tells them who wrote it. It seems that, when sending Nilkant this money, I said to him that he would often be hard up for money and would have to fall back upon this present from his old friend, but after spending it in an emergency he was to replace it when he could conveniently do so, and thus have assistance from me over and over again in his hard places. I went on to say that any man or woman coming to this country must have *sand* in order to succeed. He tells his audiences that he thought I meant he should pick up some sand from the sidewalk or wherever he could find it and put it in his pockets for good luck! But he had not been in this country long before he found out that *sand*, in the sense I used it, meant determination, and that he must have determination in order to succeed. I was pleased that the five-dollar bill which I sent him had become a thousand dollars in the bank!

This is not a made-up story. It is true in all its details, and in its curious connection with the proofroom. As it happened, Nilkant took the "sand" hint — together with a little practical assistance — from the proofroom, and it helped him to make good. Now, back to the proofroom it comes with an Oriental stamp upon it. Let it go the rounds again. I pass it to my copyholder friends this time. Not *some* of you, but one and all who have accompanied me thus far on my way — you will have to go on by yourselves now. So, fill your pockets with sand, for good luck, and don't let the India boy beat you to it!

In these lessons I have tried to give you real encouragement of the "come-on" kind — tried to help you see things and grasp things as I wanted myself to see and grasp them long ago, when there was no one to help me. I have solved some of your difficulties for you, and shown you how to solve others for yourselves. And because I truly love, in proofreading, the opportunity it gives me of doing my share of the world's work in helpful association with literary folk and printer folk — for both of whom I have a fellow feeling — it would not be at all strange if my enthusiasm should have found a way to reach you. Doubtless, by now, you are keen about it too.

How are your language studies progressing?

As I glance back over the pages I have written, I wonder whether I may have seemed less concerned about putting you in touch with the literary folk than with the printer folk. If so, it was quite unintentional. You must learn to know them both. You must get the points of view of both.

Grammars, rhetorics and standard works of English literature, no less than technical style-books, are necessary to the making of a good proofreader; and knowledge of how to construe the English language goes excellently well with the ability to set type or to judge of typographic requirements.

With a happy combination such as this, after a while you will lose the old sense of strangeness in dealing with the "folks" on both sides of you. You will understand how to serve them, how to please them. And, beginning to feel quite at home in the proofroom, consciously you will acquire more and more of the "speed and accuracy" that all advertisements for proofreaders demand. Then there will probably be a few months of intensive training, followed by a thrust into active service.

Whether you find yourself at the proofreader's desk in the old accustomed place or among strangers does not matter particularly. You will have to get experience in different offices later, and it would be no calamity to begin now.

I can not believe that my friend the foreman has willingly let you go away. Since the days when I knew him the world has been moving fast, and with the call that there is now for competent workers in every department he is more than likely to have revised his copyholder creed. But for some reason he could not keep you, perhaps. You best know the considerations that led you to go or to stay. The only thing that really matters is that you should make good in your new job.

If your preparation has been adequate you will discover that the "new" job is not so very new, after all. The same old

things to do and to remember. The same theory and practice. Clean proofs wanted. Customers to please, machine hands and compositors to assist. Adroitness required in handling people as well as proofs. The same old habits of a lifetime, and ways of working — oh, how they follow you, for good or for ill, wherever you may go!

"Over the line, Copyholder! — and then what?"

No one can answer for you but yourself:

"From Copyholder to Proofreader!"

EDITOR'S NOTE.—This article completes the series of twelve, which constitutes a year's instruction for copyholders who would advance to the position of proofreader. Mrs. H. B. Cooper, the author of the series, generously invites copyholders or others who have been helped by her articles to get in touch with her direct, her address being 5626 Stewart street, Philadelphia, Pennsylvania. Mrs. Cooper promises a personal reply to all letters received. It is the author's intention to publish these articles in book form in the near future, at a probable price of about \$1. Readers who are desirous of having the series in this form would greatly facilitate arrangements by ordering their copies in advance of publication direct from the author. Should the number of copies ordered before October 15 warrant the publication of the book, Mrs. Cooper will keep a list of her friends, the original subscribers, and will hold herself in readiness to give them any friendly assistance in their work as they may require it from time to time. From the interest that has been shown in these articles, we know those who have benefited by reading them will greatly appreciate this kind offer. A review of the series will appear in our next issue.

FORGOTTEN.

There is one thing that a quitter should never begin, and that is advertising. Years ago Kendall's Soapine, Pyle's Pearline and Dobbin's Electric were about the best known soaps on the market. Today they are practically forgotten.

As lads we wore Mundell's Solar Tip Shoes. We couldn't scuff them out. They were well advertised — but how many shoe dealers know of them today?

How many remember Hecker's fat boy and the famous self-raising pancakes?

Athlophoros, Brown's Iron Bitters, St. Jacob's Oil — only old-timers ever think of asking for them. And the old-timers are dying off at their predestined rate.

Bull Durham is now off the market — for how long no one knows.

Its chief asset is good-will.

Suppose the war lasts five years more. Suppose not a dollar were spent for Bull Durham publicity in that time — how many are likely to ask for Bull five years hence? It is entirely possible for some other, by advertising, to usurp its popularity in the meantime. What, then, would be the shrunken value of its tremendously valuable name?

It will be interesting to watch the strategy of Bull Durham from now on. It is unlikely that the owners will permit Bull to sink into comparative oblivion.

Any business that was well known yesterday undermines its future if it quits advertising today. There is tomorrow to be provided for and, no matter how big a business may be or how well it may have been advertised, tomorrow is no time to resume. The current is too swift for any one to think that he can pick up anything that has been allowed to drop overboard.

More than that, stoppage effectively helps the insidious German propaganda for commercial supremacy after the war. In this light it means that either Germany's business must be crushed or yours will be.

Think it over.— From "The Eclipse," house-organ of The Eclipse Electrotpe & Engraving Company, Cleveland, Ohio.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results.

Publisher Complains Regarding Matrices.

A Michigan publisher submits a number of matrices on which the lower lugs are damaged and desires to know how such troubles can be avoided.

Answer.—The damaged condition of the ears of matrices clearly indicates that the fault lies with the operator. The cause of the damaged condition of the ears can be readily corrected. The operator must avoid oversetting lines and must see that his assembler-slide is set to the correct measure. We regret you did not send a slug for each line containing damaged matrices, as this would give additional information and help us to point out more forcibly where the fault lies. To prevent recurrence of the trouble, instruct the operator that the assembler must be set to correspond to space between right and left vise-jaws, and that no line should be sent away to cast which will not permit the assembler star wheel to turn freely. This is highly important, as the life of the matrices is prolonged by care in this respect. If front squirts have occurred as a result of tight lines, see that all particles of metal are removed from in and around the first-elevator jaws, but no hard instrument should be used in removing the metal. It is advisable to use a slug or a piece of brass rule for this purpose.

Vise-Locking Screw Turns Farther Than Usual.

A St. Louis linotyper writes: "Kindly inform me (1) how to select the tap in relation to the drill, or vice versa. (2) What size tap and drill should I use for assembler-elevator counter-balance spring hook-stud (H438), which has an outside measurement of 3/8 inch? (3) What is meant by screw size; for instance, 8 by 32 by 3/4? (4) An outside machinist recently put a vise-cap (E368) on one of our machines, but no vise-locking screws (E137) were brought. Now, the left-hand vise-locking screw changed position, making a full three-quarter turn to lock up. Does that make any material difference; if so, how could it be remedied?"

Answer.—(1) In selecting a tap in relation to the drill it is advisable to depend upon standard gages used for that purpose. A Sterett tap and tap-drill gage, together with a thread-gage, would enable you to determine the size of drill and tap needed for the screw in question. These devices, or others similar, may be procured from some hardware dealers or machinists' supply houses. A tap and tap-drill gage is a steel plate having holes corresponding to standard wire. The screw should be inserted into the corresponding hole in the plate, and the number opposite the hole indicates the size of wire used. By determining the number of threads to an inch you will know the term applied to the screw. For example, an 8 by 32 by 3/4 screw is made of No. 8 wire, having thirty-two threads to the inch, its length being 3/4 inch. The chart stamped in the steel plate gives this information regarding the drills for an 8 by 32 screw. In tabular form it shows that for the tap you should use a No. 28 drill, and for the shoulder of

the screw a No. 18 drill. The shoulder of the screw is the unthreaded part just below the head. In addition, a screw is designated F.H. or R.H., meaning flat head or round head. Besides, there are oval head, fillister head, special head and shoulder, etc. (2) Use a 5/16 drill for the hole, and tap it with a 3/8 by 16 tap. This tap may be ordered with the part; its number is Y356. (3) See reply to question No. 1. (4) The turning of the vise-locking screw a trifle farther than normal is of no particular consequence, provided the flange or the screw is securing sufficient support behind the flange on the stud, and that it holds the vise securely locked.

Old Names of Type-Bodies and Their Equivalents in Point System.

A Chicago machinist-operator asks for the names of type-bodies and the corresponding body thickness of machine slugs, as he is often asked by old ad men for a brevier slug or a nonpareil slug when they desire an 8-point or a 6-point slug. The following table was prepared for the information of the younger element in the trade, as all of the old-time operators and printers are familiar with the nomenclature of the old system as well as that of the point system.

Old System.	Point System.	Type-body measurement in decimals of one inch.	Slug-body measurement in decimals of one inch.
.....	1 point	.01384	.014
Brilliant.....	4	.05536	.056
Diamond.....	4½	.06228	.063
Pearl.....	5	.06920	.070
Agate.....	5½	.07612	.077
Nonpareil.....	6	.08304	.084
Minion.....	7	.09688	.098
Brevier.....	8	.11072	.112
Bourgeoise.....	9	.12456	.126
Long Primer.....	10	.13840	.140
Small Pica.....	11	.15224	.154
Pica.....	12	.16608	.168
English.....	14	.19376	.196
Columbian.....	16	.22144	.224
Great Primer.....	18	.24912	.252
Paragon.....	20	.27680	.280
Double Small Pica....	22	.30448	.308
Double Pica.....	24	.33216	.336
Double English.....	28	.39752	.392
Five-Line Nonpareil..	30	.41520	.420
Double Columbian...	32	.44288	.448
Double Great Primer..	36	.49824	.504

For type measurement, the standard point (.013834 inch) is used as a basis. From long usage .014 inch has been accepted for linotype slugs, but many linotype machinists use the typefounders' point as a basis for measurement of slug thickness. In this way all slug measurements — length, thickness and height — are based on the typefounders' standard.

Clutch-Buffers Release Tardily.

A Michigan operator writes: "I am operating a Model 8 linotype and have had the trouble described below: When the machine starts, the controlling-lever comes out with a bang. I think the leathers on the clutch are adjusted right. I have no setting-gage, but used pica quads and spaces to measure the distance between collar and bearing of the driving-shaft. I maintain a distance of thirty-four points there, and two points between forked lever and collar. I have also applied new leathers. I have had some trouble with the ejector biting slightly into the left-hand liner; however, it does not bother so much as it did. It gave more trouble on a thirteen-em slug than on any other measure, although the eighteen and twenty-four em liners have been touched slightly."

Answer.—Remove clutch and clean surface of pulley and also the leather buffers. Oil pulley-bearing. When the parts are applied and all screws are tight, draw out stopping and starting lever to middle position, then back the clutch-arm so that the stopping-pawl is raised from the stopping-lever. With the cams in this position there should be a space of 1-32 inch between collar and forked lever (press it toward gear to see how much free play you have), and 15-32 inch between collar and shaft bearing, although this latter space may vary somewhat. Aim, however, to have but 1-32 inch between collar and forked lever. This space is secured by the screw in the upper stop-lever. The damage to the heel of liners is usually caused by advancing the ejector-blade into mold-cell without first having the disk in a fixed position. To avoid a recurrence of trouble, always move the ejector forward slowly, feeling the way, as it were, so as to prevent the upper part of the blade striking the lug of the liner.

The Classification of Machine Stops.

A number of linotype operators, in discussing the various stops that occur on a machine, asked for an analysis of the stops to help them identify the immediate cause as well as the principal cause, if not too obscure, hence the following explanation is made:

The term "machine stops" refers only to stops of the cams, and not the stopping of the other independent groups such as keyboard, assembler and distributor. In considering the cam stops, the numbering will be given according to frequency. For example, the stopping of the cams by the engagement of the stopping-pawl with upper stop-lever will be given first place; safety-pawl engaging the upper stop-lever will be considered as the second; the slipping of the clutch third; pushing back of the starting and stopping lever fourth, and the vise-automatic stop as the fifth.

The following law or rule may be laid down as a fact: Whenever the cams stop, the reason may be found under one of the five causes named, leaving out, of course, the failing of the power, which is outside the domain of the machine functions. For example, a simple cause of a cam stop is due to the careless operator turning a matrix front side back, which, unless discovered before the matrix lines fill the distributor-box bar, causes a safety-pawl stop. Again, the careless operator over-sets his line, which results in a vise-automatic stop. The forgetful operator neglects to put metal in the pot; the result is a stuck slug, which comes under the clutch-slipping head. The foregoing are automatic stops, and with the normal cam stop (stopping-pawl), the most common of all, make four automatic cam stops. To group them, they may be considered in the following way:

1.—Stopping-pawl stop. This occurs only when the stopping-pawl engages the upper stop-lever, depressing it and causing the lower stop-lever to move the forked lever, the function of this part being to move the clutch-rod and throw the clutch out of action.

2.—Safety-pawl stop. This is due to a number of causes: (a) Any cause for the second elevator remaining in its upper guide; (b) any cause for second elevator not seating fully on the spaceband intermediate channel; (c) locking of the spaceband transfer-lever pawl; (d) any interference with the movement of the line by the finger of the transfer-slide. The latter is a general cause and may include various interferences with line movement.

3.—Clutch-slipping stop. This means that the pulley is unable to move the clutch-arm owing to the resistance to the turning of the cams being greater than the effective friction developed. Under this head are included the following primary and secondary causes: Low metal in pot, which results in a stuck slug. Operator forgets to change knife to correspond to thickness of slug. Operator forgets to change ejector, and as a result a left-hand liner is damaged and the clutch slips to prevent further harm. Operator closes vise and forgets to raise the mold-slide lever-handle; result, clutch slips. Operator forgets to return mold-disk to normal position after changing ejector; result, front squirt and the clutch slips. Operator neglects oiling, and the eventual result is a galled bearing and the clutch slipping. Numerous other interferences with the cam action will cause the clutch to slip.

4.—Starting and stopping lever stop. This is the only direct stop, and it will be under the control of the operator. Whenever this lever is moved back its full distance the forked lever will throw clutch out of action, as in the case of the stopping-pawl stop, safety-pawl stop and vise-automatic stop, only that the action on the forked lever is more extensive, causing a greater separation of buffers from surface of clutch-pulley than in the case of the three automatic stops mentioned.

5.—Vise-automatic stop. Under this head ordinarily one cause only should be considered, and that is when the first elevator fails to descend the full distance. In this case the forward movement of the vise-automatic dog and its engagement with the pawl on the vise-automatic stop-rod, causes the vise-automatic connecting-rod to move the forked lever and results in the clutch being thrown out of action. The function of the vise-automatic group is to throw the clutch out of action when the first elevator fails to descend the full distance. There is, however, another vise-automatic stop which occurs when the first elevator is at full height. The cause is due to operator not timing mold in proper relation to cams so that when the mold-disk advances on the locking-studs, the mold being one-quarter turn out of the way, the dog is pressed forward and throws the clutch out of action. This latter action, however, is confined to two-mold disks and not to four-mold disks.

If operators who are unfamiliar with the cam, or machine stops, will study the position of the parts when the cams come to a stopping position, they will soon learn the relative position of parts, and will be able to start the machine (cams) with little or no delay, as no time is lost in experimenting. By the expression "relative position of parts" is meant the position of the first elevator in relation to the vise, or to the second elevator. For example, in a safety-pawl stop, the first elevator is always in its upper guide — perhaps not full distance, but at least approximately — so that when the operator finds the machine (cams) is stopped, he should see if the first elevator is up or down. If up, see where the second elevator is — down or up — and act accordingly. However, do not begin correcting the cause of a stop until you know at least what head it is under.

MODERN SANITATION.

"Hey, Moike, and pawt do yez tink of these new sanitary drinkin' cups?"

"Not much, Pat. Soon and we'll have to spit on our hands wid an eye-dropper."—*Exchange.*

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Lithographic Writing-Ink.

"Artist," Philadelphia, can make a good writing-ink for drawing on litho-transfer paper by heating and mixing thoroughly over the fire equal parts of mutton tallow, white wax and common yellow soap. Add only enough lampblack to give it color. A little of this ink is ground up in water until it flows well from a pen or works well with a brush.

Processwork as Done in the Army.

A member of the Engineers, Camp Dodge, Iowa, wants information regarding engraving on zinc or zinc lithographing as it is done in the United States army.

Answer.—Should such information be printed here it might be charged that we were giving away information of value to the enemy. Fortunately we do not know how it is done. How it might be done is quite another question, which was answered in this department years before there was even a thought of a great war.

Producing White Letters With Black Shadow on Gray Ground.

In reference to the paragraph on this subject in *THE INLAND PRINTER* for July, page 467, A. J. Newton is kind enough to add the following information:

"When a man says 'I can't,' etc., was sent to *The Photo-engravers' Bulletin* by me. Though the method you describe may give you the result shown in the illustration accompanying your note, that is not the way we do it.

"We make an ordinary screen negative from type, with very small exposure, so that the dot in the background remains small, and the white paper reproduces as gray. While this is drying we make an ordinary line negative from the copy and then a wet-plate positive from this, which is stripped on top of the screen negative and slid about until just sufficiently out of register to give the relief effect shown. This is quite certain, and easier to do than describe."

Photoplanography.

Fred Moyer, Cincinnati, wants to make a print on a grained zinc from a line copy so that a lithographer can print from it, and he also inquires how much of an outfit a photoengraver will require for such work.

Answer.—The only extra outfit a photoengraver would require to make ink prints on zinc for lithographers is a whirler, large enough to take the zinc sheets, and a vacuum printing-frame, provided he does not already have one. The same methods are used as in printing on zinc for etching. The negative is turned (unless the lithographer prints on an offset press) as usual. The same bichromatized albumen solution is used for sensitizing the zinc except that the grained surface which comes on the zinc must be treated with a bath of water, $\frac{1}{2}$ gallon; nitric acid, 1 ounce; powdered alum, 3 ounces.

This had better be done in a large tray. The nitric acid removes the oxide, and, combined with the alum, gives the zinc a fine fresh grain without disturbing the original mechanical grain on the zinc. Lithographers call this bath a "sensitizing bath." After treatment with the alum graining-bath for a minute, at least, the zinc is washed clear of sediment with clean cotton under running water, and, while wet, is sensitized with bichromatized albumen and whirled dry. After exposure in the printing-frame it is inked with etching ink and developed, when it can be flowed with a solution of gum arabic, dried and turned over to the lithographer, who will treat it further and then either pull transfers from it or put it on the press and print from it direct.

Chemical Costs, May, 1914, and May, 1918.

George H. Benedict reported at the photoengravers' convention on the increased cost of chemicals and materials. Here are a few of those most essential, cyanid of potassium and some others being unobtainable:

	May, 1914	May, 1918
Acetic acid, 28%, in carboys, per lb	\$0.03	\$ 0.08½
Nitric acid, 38%, per lb . . . . .	.05	.10¼
Alcohol (completely denatured), gal. . . . .	.50	1.00
Alcohol (Wood), gal. . . . .	.60	1.50
Ammonium bichromate, Merck's, per lb. . . . .	.60	1.20
Ammonium iodid, per lb.	4.10	5.00
Cadmium bromid, per lb.	1.15	3.25
Castor oil (5-lb. lots) . . . . .	.18	.55
Copper sulphate (100-lb. lots), per lb. . . . .	.06½	.12
Iron sulphate (100-lb. lots), per lb. . . . .	.03¾	.05¼
Dragon's blood, A, per lb.	1.00	2.00
Hydrochinon, per lb. . . . .	.85	3.00
Iodin, resublimed, per lb.	3.85	4.00
Iron chlorid, crystals, per lb. . . . .	.10	.14
Potassium bichromate, per lb. . . . .	.15	.85
Potassium bromid, per lb. . . . .	.45	1.70
Sodium cyanid (10-lb. lots) . . . . .	.23	.60
Potassium iodid, per lb.	3.20	4.25
Sodium sulphid (5-lb. lots) . . . . .	.25	.60
Silver nitrate, per lb.	6.30	11.25
Copper, 16 gage, 22 by 28, per sheet.	5.24	6.55
Zinc, 16 gage, 22 by 28, per sheet	1.33	2.33

Deepening Advertisement Engravings.

"Advertising Manager," Chicago, writes: "Matrices of advertisements come to us that give shallow stereotypes, printing a smudge. You understand, we stereotype from the matrix in a flat casting-box and use that stereotype in the form to make the matrix for the curved stereotype. The result is like page herewith. Our engraving manager says the stereotype matrix shows up the 'shoulders' in the original zinc and there is no way of etching a stereotype to deepen it. Have you a suggestion to offer?"

Answer.—One way out would be to pull a careful proof from that first flat stereotype block on one-ply bristol or a smooth drawing-paper. Have the art department touch this proof up to make a first-class original for your engraving

department to re-engrave. A much cheaper way would be for the engraving department to have on hand a piece of best quality offset press rubber blanket larger than a newspaper page. Ink up the stereotype block with etching ink, surround it with type-high bearers in the proof-press and pull an impression on the offset blanket. Have a sheet of freshly alum-grained zinc. Wash the latter off with hot water and while it is still warm transfer the impression from the offset blanket to this zinc sheet. Powder it with resin and turn it over to the Ben Day department to clean up and repair lines, etc. Etch this plate deeply and you will have creditable printing. With simple subjects an engraver could cut away the shoulders in the first stereotype.

Photoengraving Statistics.

The Photoengravers' convention at Detroit was the best ever, and the record of its proceedings in *The Photoengravers' Bulletin* is a model report. President Miller had appointed a War Service Committee comprising the following: Chas. W. Beck, Junior, E. W. Houser, Adolph Schuetz, F. W. Gage, A. D. Sheridan, H. C. C. Stiles, S. E. Blanchard, J. C. Buckbee, Don C. Seitz, Matthew Woll, W. J. Lawrence and himself, E. C. Miller, ex officio. Here are a few of the statistics they gathered:

Total of union artizans employed.....	6,050
Artizans and apprentices (non-union), estimated	500
Total of male artizans employed	6,550
Employees, clerks; sales departments and executive....	2,100
Total number of those engaged in photoengraving	8,650
Number of commercial photoengraving plants in United States.....	525
Number of newspaper photoengraving plants.....	115
New York city produces of the total output	28%
Chicago produces of the total output	18%
Philadelphia produces of the total output	7½%
Boston produces of the total output	5%
There are no photoengraving plants in New Hampshire, Vermont, West Virginia, Mississippi, Arizona, New Mexico, Nevada or Wyoming.	
Chemicals and materials used during the year....	\$2,272,140
Copper	920,000
Zinc	684,000
Total amount expended during year	\$3,876,140
Wages paid to artizans during the year.....	\$12,093,263
Overhead expense (clerical, sales, rent, power)....	8,423,719
Chemicals, materials, copper and zinc.....	3,876,140
Total outlay during the year.....	\$24,393,122

Assuming that photoengravers realized a ten per cent profit on sales, this would bring the retail value of photoengravings to \$28,982,248.

Collodion, To Restore.

"Photoengraver," New York, writes: "I noticed in one of our darkrooms a large bottle of dark colored collodion which our photographer said is the collection from several darkrooms for a month or more. He tells me that when collodion becomes old it works so slowly that it does not pay to use it, so they have stored it in this large bottle. I asked him if there was not some use to which it could be put and he recommended that I write THE INLAND PRINTER (which is read every month) and find out."

Answer.— Photographers should not make up, in these times, with chemicals so expensive, more collodion than can be used before it gets too old to work satisfactorily. A book could be written on this subject, therefore only a sentence can be given here to cover what should occupy a chapter. Cadmium salts in collodion will preserve it. Collodion is scarcely ever so old that it can not be used for linework. The older the more intensity it gives, thus saving time and chemicals in intensification. If a strip of absolutely clean zinc is put in

collodion when it begins to darken, the zinc will absorb the excess of iodine, as shown by its return to yellow in color. With very old collodion a good plan is to let it filter into a large pan of clean water, when, if allowed to remain there for a day or so, the cotton will be found floating on the surface and it can then be skimmed off and dried. It is thereby made useful for line or stripping collodion.

Developer Without Acetic Acid.

Gustav R. Mayer, Buffalo, says that the following wet-plate developer works well in his hands and dispenses with acetic acid:

He first makes a saturated solution of gallic acid in water. As gallic acid is only slightly soluble in water it will be found that 100 grains of gallic acid is about all 16 ounces of water will absorb. To 16 ounces of this saturated solution of gallic acid he adds an equal quantity of water in which a little less than an ounce of iron sulphate has been dissolved. The latter is added to the former while the gallic acid solution is being briskly stirred, after which ordinary nitric acid is added until the solution turns a dull green color, when it is ready for use. Mr. Mayer thinks that the jolt the war has given us will do us good by compelling us to try new ways of doing old things better.

PHOTOENGRAVING AN ART, NOT MANUFACTURE.

STEPHEN H. HORGAN.



PHOTOENGRAVING is a process or art, the product of which is non-merchantable, etc.," was the decision of Judge Joseph F. Mulqueen, of New York, after an investigation of the subject for nearly a year. This decision has already awakened photoengravers to proper appreciation of their work and it will eventually raise photoengraving to its proper place among the graphic arts.

The writer was considered something of an artist and photographer before he took up processwork forty-four years ago, when the art was in what might be termed a nebulous state. He has been a part of it since that time, so can not help knowing something of the reasons why photoengraving, the handmaid of all the arts, was not heretofore recognized more generally among the graphic arts.

The French have an important expression which gives the idea it is desired to convey: "*Ars et Metier.*" Which can be translated: "Art and Manufacture." In France, articles are either art or manufacture. A manufactured article is one turned out largely by machinery, or that is a duplicate of a model. Those articles which are not duplicates but come from the hands of skilled artizans are considered art; and they may be a shoe, a coat, or the sleeve of a dress.

Our art, that of photoengraving, is recognized as an art in France, and that it has not been held in such high esteem in the United States is due to ourselves, discreditable as it may be to our intelligence to state it.

If we were to take time to go back through history and mention the names of the men who have contributed to bringing the art of photoengraving to what it is today, the list would include distinguished philosophers, scientists and painters, none of whom ever thought for a moment of bringing machinery to their aid.

Beginning with Friar Bacon and John Baptista Porta, the philosophers who gave us the camera obscura, there are scientists like Sir Humphry Davy and Sir John Herschel; scholars like Joseph Nicéphore Niepce, who made the first photoengraving in 1824, and then a long line of artists like Daguerre, who made pictures in the camera, and our own

S. F. B. Morse, painter, and inventor of the telegraph, who brought the daguerreotype to this country.

But to come down to our own time: It was the artist William Kurtz, in his studios, now occupied by the American Art Association, New York, who gave us the first practical photoengraving printed in three colors. Then we have today the great Bohemian artist-etcher, Karl Klic, who not only perfected the art of photogravure but gave us rotary photogravure complete in every detail, a production which is recognized by people of culture everywhere as among the greatest of the graphic arts, when done by artist workmen.

What injured our art in this country was that too many men with a little capital and no artistic taste or training, in one way or another got into photoengraving as a business. Some of them, trained as manufacturers in other lines, tried to apply manufacturing methods to our art. They failed, of course, and then tried to save themselves by underselling, thus dragging others down as well.

William Kurtz was an example of this. The photoengravings he made were masterpieces of their time, but he lost his fortune in an endeavor to compete with those who were not artists.

These manufacturing photoengravers found by experience that the sale of their product depended entirely on the artistic skill of their employees, so they were compelled to agree among themselves not to entice workmen from each others' employ, as the loss of a single artisan would at times imperil their business.

Publishers were the next and possibly the worst offenders in dragging photoengraving down, and in their blindness they want to keep it down. Publishing also has too many men, without artistic sense or appreciation, who are governed by but one principle — how cheaply they can manufacture their books or magazines. At one time the illustrations of our books and magazines led the world, but publishers pitted engravers against one another until illustration has become as cheap and tawdry as can be sold. For example: Pick out a volume of the *Century Magazine* during the early nineties, when Mr. Kurtz signed his engravings, and compare them with a current issue and note the fall that has taken place.

In this connection the writer could recite personal experiences with publishers, when in 1881 he was introducing intaglio engraving. Some of the etchings he made then are in the art collections, but the sordid publishers drove him out of the business because he would not conform to their manufacturing methods.

The workmen are not responsible, to the same degree, for the low status given their art, for several reasons: In the first place, the employers who were at photoengraving solely for the money that was in it took advantage of their artist workmen, who are proverbially bad business men, and kept them in competition with each other to find which one would work for the lowest wage, until they got them down to starvation wages, from which they could not raise themselves. Thanks to the union, this crime was stopped, but not until it had done an injury to the art from which it is still suffering.

The beggarly wages offered artists not only drove them out of the work but discouraged others from taking it up. The name "union" was made obnoxious by a truckling press to those with artistic instinct, and this kept many artists from joining the union in those days, an objection which no longer prevails.

Another thing that prevented the proper type of artists from undertaking the work for which they were naturally fitted was the insanitary character of the studios and workrooms which those greedy bosses maintained. This, also, the union has remedied. Besides this, the work stained the hands and destroyed clothes, so that some, with a false idea of what they termed refinement, were repelled by it.

In the writer's position as editor of the "Process Engraving" department of *THE INLAND PRINTER* during the past quarter century, it has been his duty to reply to queries from every country, and these two facts were always evident: Outsiders, unacquainted with the artistic nature of our work, have in conventions and in books accused us of less than ordinary intelligence, for the reason that we did not standardize all our methods and work exactly in the same groove, when the fact is it can not be done.

Secondly: These very queries and the varying opinions of correspondents prove this fact: that different workmen, given precisely the same chemical solutions and the same materials, will, from the same subjects, produce different results. This is proved again whenever an attempt is made to make duplicates of the same picture by the same workmen — they will never be twice the same. Each artisan puts into his part of the engraving all of the art he knows, and as no two men have the same degree of artistic instinct the product is different, but is, nevertheless, art, though it may not be as good art as we would wish.

Painters and sculptors, born with artistic talent, assert themselves without any schooling, and so it is with the photo-engraver — that is, the one who succeeds. He is at the work because it appeals to his artistic nature. Too often he is struggling along without art training. A few years ago the Executive Committee of the New York Photoengravers' Union called the writer into conference to decide which direction education for the apprentices at photoengraving should take. After a discussion lasting well into the night it was unanimously agreed that art training was the first and most essential requirement.

Now that a learned judge has shown that our profession is an art it remains for us to rise above the manufacturing element that dragged us down. All those engaged at photoengraving can, by art training and self-respect, help to bring our calling not only to its proper place in the graphic arts, but restore American illustration to the leading position it once held.

THE POOR MAN'S WAR.

The curbstone critic fished a five-cent cigar out of his pocket and aired his views.

"It's not my war — or yours. It's a rich man's war. Let him fight it."

The man in the overalls, with the dinner-pail, who had stopped to wait for a car, butted into the talk.

"Where did you get that hunch, friend? My boss has two sons. Both of them are at the front. Neither could have got exemption if he had tried, and to give them their due they didn't try. Now take me. I've got three grown sons. One has a wife and two kids. He'll stay at home to support them. One works in a shipyard. He'll stay in this country. The third drives a truck. He'll go to France. You've got to show me before I'll believe it's a rich man's war."

"He's making money out of the war and we're paying for it, aren't we?"

"Some rich men are making money. Some aren't. I notice stocks are away down. That hits them. When it comes to paying for the war, I reckon we're all doing our share. The income tax and the supertax, and the excess-profits tax all hit him. It's the first war I ever heard of where the capitalist pays his proportion. Of course, the workingman pays, too. I pay on tobacco, and the wife and kids pay when they go to the movies. That's right, too. They're not necessities. I like to think I'm taking a wallop at the Kaiser every time I light up. No, sir; the rich man hasn't any monopoly on this war. It's my war, too."

And the man with the dinner-pail swung onto the car so as to get home to work in his war garden. — *Wroe's Writings*.



John T. NOLF

THE INTERNATIONAL PROOFREADER.

Cartoon by JOHN T. NOLF, ex-printer.

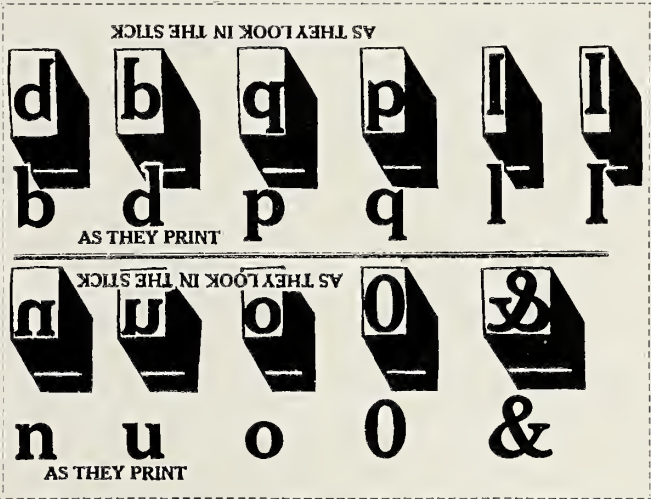
TEACHERS' ROUND TABLE

BY W. H. HATTON.

Instructors of printing are here offered the opportunity to discuss the various problems that arise during the course of their work. The editor will be glad to receive ideas and suggestions that will be of value to the fraternity.

Teaching the Beginner How to Distinguish Between Letters That Confuse.

J. E. Fintz, of Cleveland, Ohio, has worked out a scheme for helping the beginner when he is learning the case that has been tried in the Cleveland schools and found very satisfactory. Every teacher has his trouble with the student who,



Reproduction of Card for Teaching the Student to Distinguish Between Confusing Letters.

when distributing his first handful, will drop the letter “u” in the “n” box and the letter “n” in the “u” box. The other letters that Mr. Fintz has planned for are those that give the most trouble, and which are the most difficult for the beginner to distinguish.

The letters in the reproduction are printed on heavy pulp-board, and the bodies of the letters as they appear in the composing-stick are drawn by the student. Mr. Fintz states that, when finished, the card can be held in the hand the same as the stick and that he finds it of great help in keeping the case in good order. The card, when completed by the student, becomes his property and gives him an illustration of how the letters appear when printed and how they appear when in the stick or in the hand for distribution.

A System for Rating Students.

When the school prepares the student for work in a printing-office it is necessary to rate him so that his true value as a workman will be understood by both the employer and the superintendent of the school. A rating that would be satisfactory for the superintendent might not be understood by the employer, and might, under certain circumstances, cause annoyance to the superintendent and the teacher. A satisfactory system of

marking, if the student is to enter the trade, should be based upon shop conditions and the qualifications of a skilled workman. These qualifications we find to be shop sense, speed, neatness and accuracy, and the work done by the student, or his product.

Based upon a rating of one hundred per cent:

Shop sense is valued at 30 per cent.
Speed.....30 per cent.
Product.....20 per cent.
Neatness.....10 per cent.
Accuracy.....10 per cent.

100

Any student receiving less than fifty per cent is discharged from the school. The rating is as follows:

50.....Very poor.
60.....Poor.
70.....Fair.
80.....Good.
90.....Very good.
100.....Excellent.

The chief qualification of a skilled workman is shop sense or mechanical ability. Has the student the sense of mechanics sufficiently developed to make him a skilled workman? Some students are natural workmen and have this shop sense highly

SHOP RATING					
Student	Fred James				
Street	Henry		City	New York	
Shop Elements	February	March	April	May	June
Shop Sense	15	16	18	18	18
Speed	20	22	25	25	26
Product	11	12	11	12	13
Neatness	8	7	8	7	7
Accuracy	7	7	6	7	7
Total	61	64	68	69	71

Card Used for Recording Rating of Student.

developed; in others the shop sense is dormant, but can, in time, be developed, while in others it can never be developed. A student who does not possess this necessary mechanical sense has no right to learn a trade, for, even though he succeed in graduating from a vocational or trade school, he is seldom able to hold a position at his trade and rarely becomes a skilled workman. Shop sense is an important element in the making of a skilled workman, and it can be rated by the instructor at the end of a short period spent by the student in the school-room under his observation.

Of the same importance as shop sense is speed. Educators, as a rule, disagree with this and discourage the teacher who considers speed in rating the proficiency of a student. Teachers

having had experience, however, know that very few students enter printing classes who can not with assistance struggle through a series of exercises if given sufficient time, but upon entering the employ of a printer some fail and are discharged. No matter how accurate the student may be in class, unless he can produce he is not wanted in the average workshop. The printer buys production and the greater the production the greater the compensation. Speed, therefore, must be considered in rating a student when that student elects to earn his living at the trade.

Product is the third means of rating a student and is considered next in importance to shop sense and speed. At the end of the month, when the rating is forwarded to the superintendent, the instructor marks the work done by the student according to its selling value. This rating should be an answer to the questions: Will it sell? Have the laws that govern good printing been applied? Are the margins correct? Is the presswork satisfactory? etc.

Neatness and accuracy are additional means of rating the student. Neatness applies more particularly to the material over which the student has charge, his type-cases, composing-stand, and general conduct in the execution of his work. Accuracy can be rated by the student's proofs and the manner in which his forms are put together, the distribution of type, and the many operations that must be done correctly in the production of printing.

The application of this system can be followed more closely by the rating of Fred James, which is shown in the accompanying reproduction of his rating-card. In shop sense there was slight improvement, but the rating shows that he was not a natural mechanic. His rating in speed is high but his product was low. His neatness and accuracy also suffered from his speed.

This system gives the superintendent a complete record of the student from month to month, and when the school is asked by the employer to furnish a young man the record tells the complete story. If the authorities see fit to keep a student in the schoolroom when the instructor records his ability to succeed as low, then the responsibility rests upon the shoulders of the authorities and not the teacher.

Schools Supported by Trade Organizations Should Lead in the Instruction of Printing.

The report of President Moulton, of the United Typothetæ of America, issued by the Committee on Education, will be of interest to every teacher. It has long been the desire of those instructors who are in sympathy with the movement to so educate that the future demand for printing shall be an intelligent one, to have the coöperation of the Typothetæ and the unions in their work. No fair-minded teacher will deny the existence of the present defects as pointed out in this report and the resulting consequences to the trade, and they will welcome and coöperate with the proposed organized effort to remedy those defects.

But why, after funds have been appropriated by the Typothetæ and the unions, and schools have been established by them, have not courses and methods of instruction been developed that could at this time be recommended to the instructors of printing? The teachers are anxious to apply correct methods and to bring their work into closer relation with the industry, and any contribution along this line by the experts in charge of this class of schools will be appreciated by all instructors of printing. The schools supported by trade organizations should be laboratories in which experiments could be made and the best instruction developed, and the results should then be presented to the teachers through such a department as this. If any schools should lead and have correct methods of instruction it should be those supported by the trade organizations.

Teaching the Student How to Estimate.

Harry E. Milliken, of Holyoke, Massachusetts, forwards three blanks for estimating the cost of printing in his school-room and says: "I think the blanks cover ground upon which too many instructors are wofully ignorant—the proper determining and analyzing of costs. I know men here in Massachusetts who are letting 60 and 70 cents an hour go as productive costs of composition (as applied to a trade selling price). For my part, I don't want to botch out chamber printers with accompanying absurd prices. Have had too much

STUDENT'S ESTIMATE		
Printing Department, Holyoke Vocational School		
Office No. _____	Job No. _____	Date _____
For _____		
Description _____		
Estimate made by _____		
Composition _____	hours @ _____	\$ _____
Makeup _____		
Lockup _____	hours @ _____	
Electros or Engravings _____		
Presswork _____		
M. R. _____	hours @ _____	
M. R. (Register) _____	hours @ _____	
Running _____	hours @ _____	
" _____	hours @ _____	
Stock cut out of _____		
_____ pieces to sheet _____	@ _____	per lb _____
Cut out of _____		
_____ pieces to sheet _____	@ _____	per lb _____
Cover _____		
Cut out of _____		
_____ pieces to sheet _____	@ _____	per lb _____
10% Handling + 20% Profit on all stock		
Ink _____		
Binding _____		
Perforating — Numbering — Punching — Stitching _____		
Shipping _____		
		Total
		Selling Price

Blank Used for Teaching Student How to Estimate.

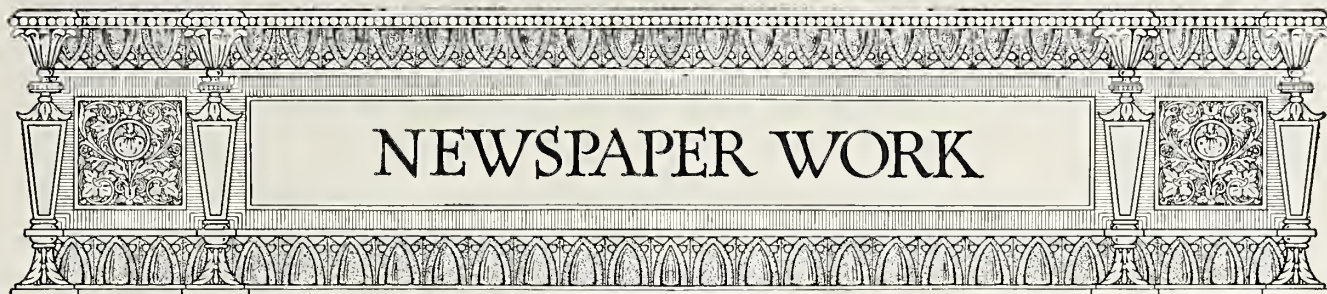
hard experience in trying to make the ends meet to want to propagate such doctrine."

Mr. Milliken uses three blanks like the one reproduced. The only changes on the second and third are the headings, which read "Summary of Cost" and "Instructor's Estimates."

When the course of study extends over a number of years in vocational and trade schools, instruction along this line teaches the student a knowledge of costs that can not be learned too early. It is ignorance that leads the owners of many of our "chamber" print-shops into business, and the schoolroom could properly be used as a means of educating young men in the costs of business and would, in no small way, help the printing-trade.

THE LETTER "E."

Besides occupying the big box in a typographer's "l.c.," the letter "e" is the most unfortunate letter in the English alphabet, because it is always out of cash, forever in debt, never out of danger and in hell all the time. For some reason, the fortunates of the letter have been overlooked, so we will call attention to the fact that "e" never is in war and always in peace. It is the beginning of existence, the commencement of ease and the end of trouble. Without it there would be no meat, no life, and no heaven. It is the center of honesty, makes love perfect, and without it there could be no editors, devils or news.—*Reporter's Service.*



BY G. L. CASWELL.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

The Best Collection Agency.

We are inclined to wholly agree with the county-seat weekly publisher in the Middle West who says that the best collection agency in existence for small publishers is the "cash in advance" system. Large publishers found this to be a fact long ago. Who would now think of the *Chicago Tribune*, the *Examiner*, *New York Times*, and papers of that kind, allowing indiscriminate credit on their subscriptions? Such a business policy with them would be suicidal, or at least most expensive. Collection agencies have sprung up all over the country to take advantage of the negligence of the smaller publishers who have not tried to collect their own accounts. We said "tried" advisedly. We know that in perhaps one-half the small newspaper offices, where circulation is desired more than anything else, and worked for less systematically than anything else, real efforts at collection of delinquent subscriptions are not made when the time paid for expires. We might go further and say that no real effort is made to collect back subscriptions in half the smaller offices even a year or two or five years after the subscriptions expire, but the papers are sent along in the expectation that some day the publisher will get after them and make a general cleaning up. He continues too busy to look after this detail of his business, and the result is a beautiful accumulation of widely scattered newspaper subscription accounts that throws him into despair when he looks at them. The collection agency man drops in some day when the psychological time is at hand, and the publisher dumps the entire bunch of such accounts into his lap and lets him have *carte blanche* to soak them as he will. He sends them in to his house, they mail three form letters, one after the other, getting the cream of the accounts, and then the rest stick and stay on the publisher's books until he dies or the office burns up.

Yes, the best collection agency is the cash in advance system, and the United States Government is likely to be sponsor for it in all newspaper offices shortly. It is a good time now to get ahead of the official orders and clean up.

Studying Conservation of Print-Paper.

In Chicago on July 30, T. E. Donnelley, who is chief of the pulp and paper section of the War Industries Board at Washington, met with a number of publishers of small daily and weekly newspapers to consider matters in connection with the conservation of print-paper and hear their suggestions. At this meeting there were representatives of the press of Illinois, Wisconsin, Indiana, Missouri, and several other States, and Guy U. Hardy, of Canon City, Colorado, president of the National Editorial Association, was also present by request of Mr. Donnelley. The conference continued throughout the day and the commissioner sought such information as might aid in the work of the board.

No definite results were accomplished, however, except that the newspaper men were informed that the commission expects

to enforce a reduction of fifteen per cent in the amount of print-paper used in this country in order to meet the supply that is available, and Mr. Donnelley stated that they will expect the newspapers to effect this reduction in the amount used. He left them with the idea that it is up to the newspapers themselves to discover ways and means to make this saving, and to share it among the users of print-paper as they may see fit. But, it is stated, the saving will have to be made, and unless made through the newspaper organizations along some concerted plan so that none will be harmed by it, the result may be a scramble for white print later and very disastrous to those who are not able to protect themselves.

At the suggestion of Mr. Donnelley, Mr. Hardy named a committee of publishers who may be called upon by the commission at any time for further conference or action regarding this matter. The committee named is as follows: H. C. Hotelling, Mapleton, Minnesota; H. U. Bailey, Princeton, Illinois; G. L. Caswell, Denison, Iowa; W. A. Patterson, of Chicago, and Benjamin S. Herbert, of Chicago.

Evidently, there are likely to be some swift and embarrassing developments along the line of print-paper conservation, and if the newspaper men themselves were more adequately organized for prompt action they might suggest some plan whereby none would be hurt very badly by it, and enforce, in a measure, a little economy here and there as the Newspaper Publishers' Association has done.

Doing the Newspapers' Share.

A clipping was received recently from the Holden (Mo.) *Progress* containing an editorial by C. L. Hobart on a subject that is coming to be more and more vital to all newspapers, and which we believe should have some suggestions in this department.

The editorial in question states that the editor had received a rather caustic criticism of the protests the newspapers were making against the increase in postage rates, the critic maintaining that the increase in newspaper postage is only on a par with that of letter postage, which is fifty per cent, and postal cards, one hundred per cent. The critic further declared that the newspapers should "do their share in helping to win the war."

Here is the nub of the question we wish to discuss and emphasize — the newspapers' share. Mr. Hobart defends the newspaper very well in the following:

Unfortunately the public has a warped idea of that word "share." The *Progress* editor has contributed liberally to every war appeal, served on various boards and committees, solicited in several "drives," had charge of the publicity in two drives, clerked a big Red Cross sale, made a few talks — in short, responded to every appeal made, the same as others who have taken much time from their business to keep this community's share in the war activity moving. But — and this is what the public forgets — the Government does not demand a barrel of flour from the mill every week as the mill's "share" in winning the war. It pays for every barrel of flour a

price based on \$2.03 wheat. The Government does not ask Mr. Musser to go to Kansas City and assist in the prosecution of treason cases as his "share" in winning the war. The Government does not demand of Harry Knight any horses or mules as his "share" in winning the war. It gladly pays for them, Harry's check being as high as \$20,000 a week for several weeks. But the Government does demand every week of these rapacious postage-filching newspapers from \$10 to \$20 worth of publicity. One of these demands is for recruiting ads; yet the Government pays the postmaster (who already receives a good salary) \$5 for every enlistment he secures. No one claims that the newspapers have responded to all these demands *in full*. If they had, there would have been practically nothing else in the papers.

Every newspaper man of standing and influence in his community is called upon for various war activities, the same as other influential men may be — and none respond more freely. But in the public meeting where funds are being raised it is the business man, the banker, the speculator or real estate man who gets credit for large contributions when, in response to calls for donations, they pledge their \$100 or their \$50, etc. And the newspaper man is right with them, encouraging the money raising by donating "his share" in cash as well as they.

And here is where we wish to demand credit for other large contributions made by the newspapers that the public seems to take as a matter of course — a free horse which can be ridden to death. That is, the constant donation of newspaper space and advertising to government and war matters where there is no other adequate means for reaching the public. The newspaper man keeps on paying his additional postage, and continues donating more and more space on which he must pay more and more postage each year. We happen to have an accurate record of some such donations by newspapers, and give below the ledger account kept by one publisher, which he expects to mark "paid by donation" at the end of the year — and then insist upon full credit for it as a cash donation.

The figures here given are for a common county-seat weekly newspaper, whose editor is as active as Mr. Hobart states the editor always is. The amounts charged up are for such notices, advertisements, readers, etc., as were handed in by chairmen and members of various war-work committees who were provided with no funds to pay for them, but who found the newspapers to be their natural avenue of communication with the public. Charges here made were held down to matter of an advertising nature, and were not for the columns and pages of semi-news and official propaganda sent out by government departments and used freely, to the amount of several hundred dollars more. Here is the account:

Red Cross advertising — December, \$31.47; January, \$4.88; February, \$8.93; April, \$1.25; May, \$5.40; June, \$7.50 — Total, \$58.53.

Liberty Loan advertising — November, \$25.50; December, \$1.32; March, \$7.05; April, \$3.50; May, \$3 — Total, \$40.37.

Y. M. C. A. and Miscellaneous — October, \$2.30; November, \$16.25; December, \$6.35; January, \$20.87; February, \$5.64; March, \$3.53; April, \$2.75; May, \$5; June, \$6.30 — Total, \$78.99.

The total charge for all three accounts in the nine months is \$177.89, or an average of just about \$20 per month. There may be a few business men in each small town giving \$240 a year to the Red Cross, Y. M. C. A. and Liberty Bond movements as a donation, but they will be found to be very few and among those rated most wealthy. The newspaper is "doing its share," however, by giving many times what the average citizen is doing in actual contributions of material value, besides an untold amount of good in stimulating the public to these war activities and holding up the hands of those in authority in every way. The latter service could not be purchased by any individual, firm or corporation. It is piled on top of all other donations as "the newspapers' share." The public is cold-hearted and unappreciative if it does not recognize it and give the newspapers full credit. But the newspapers should have figures to show and then compel, in each community if possible, a recognition of the share the newspaper is doing.

Put Up the High Sign and Go Ahead.

Publishers of the smaller newspapers of the country, and perhaps many of the larger ones also, are compelled to ask themselves these days whether they are getting out of their business what they have a right to expect; in other words, whether they are making an equal amount of money from their investment and effort that they could make working for wages or on a salary for some other individual or corporation. These are times when any man of ability, or one having a trade at which he can work, can make a comfortable living for himself and family in almost any line with which he may be at all familiar or competent to learn. But often the publisher is not able under the stress of the times to make anything in his business and he is thus compelled to ask himself the above question.

If the newspaper proprietor-editor-publisher-manager is not making as much as he needs to support himself and family and contribute to the relief of the Belgians, to the Red Cross, Y. M. C. A., and a hundred other good objects, he turns to find some opportunity to sell out, and quit such ownership, etc., when he might by exercising good business sense and sharpening up his nerve make better conditions right in his own office and business. This can not be done without work, of course. If the newspaper is to be run as a snap, leaving the details of management and the inside work to run itself, while the bank-account is to run toward the proprietor, then there will be continued disappointment under present conditions, because competent help now to make possible all these things is out of the question. But it should be the desire and the pleasure of a proprietor to see his business gain impetus under such conditions as now exist, and make enough money so that he can keep up his obligations to the Government while at the same time caring for his family.

The answer to all of the above suggestions may be said to be contained in one sentence: "Keep up with the times."

The observation of this writer is that there is just now more grief and distress because of lack of nerve than anything else. If the editor-publisher is content to pay \$47 for his former \$30 suit of clothes and likewise more for his wife's hats and other necessities, and at the same time pay an added one hundred per cent to keep up war obligations and maintain his children in school, while white paper is costing him \$2 for every \$1 he had to put into such material five years ago and office help seventy-five per cent more than it did — if he is content to face all this and still try to stick to the old rates for his own product that kept him from the worry of handling millions before the war, then he would much better get out his "last edition," turn the key in the door, and take a real job.

The encouragement to ask and require adequate compensation for his own service and that of his newspaper is seen on every hand. The people expect to pay extra for everything, because they get extra pay for everything. Display advertising costs on small papers of two thousand circulation have jumped from 12½ cents an inch to 19½ cents an inch, and yet hundreds of such publishers are hanging to the 12½-cent rate and wondering what is the matter with their profits. No other line of business would do that. The hardware dealer, the dry-goods dealer, the shoeman — all these mark up their goods on hand, even before they pay the advanced prices, on the theory that when the drop comes they may be caught with some high-priced goods on hand. The patient publisher may pay the advancing prices right along and sell his product at the old price until he is forced by necessity or by the sheriff to do something else.

Here and there we see some pushing publisher of a small weekly who goes up with the balloon and sits tight during the flight in high finance. He sent his weekly paper to the \$2 rate among the first; he started up with his display advertising rate in time to reap the rewards for his labor during the extremely profitable years of 1916 and 1917. When print-

paper doubled in price he asked his patrons to pay for it, with added profit. When job stock soared to such unprecedented heights he was there with his silk suit and other protection and sailed on the same level. He is now looking far to the east and catching the drift for next winter, and he predicts that he will have to have \$3 a year for his weekly paper and 30 cents an inch for his advertising space if he is to keep pace with things generally. He may be gassed by his competitor and slugged by political and other enemies when he tries it, but he will weather the trip through the war better than they will, and not have anything more than his just earnings when the end comes.

The point is, do not despair and put up the "For Sale" sign when it is so difficult to sell to advantage, but put up the high sign and go ahead. There is no limit of nerve that any newspaper man will ever have to equal the nerve of the café owner who charges extra for bread and butter with your meat order, and which you pay without a grunt because you are now used to it, or of the barber who used to shave you gladly for 10 cents and now nonchalantly takes 20 cents out of your quarter and expects you to hand the nickel of change to the shine boy who hands you your hat.

Some Questions and Answers.

J. R. Bunnerberg, of Chicago, connected with the Globe Type Foundry, is considering plans for establishing some kind of a school or institution where children under twenty-one years may have the advantages of education in printing and the allied trades. He asks what we think of such a proposition.

The question is not concerning the details or how to go about establishing such an institution, but concerning the utilitarian purpose of a training-school of that kind. We would say, most surely it would be a good thing. In fact, we believe that each State should undertake for itself the establishment of a real trades training-school, where the best and most systematic instruction might be provided for thousands of young boys and girls who have no opportunities otherwise to exercise or develop their talents. Just now the great war is giving the country many lessons in things of this kind through the use that is being made of the skill of enlisted or drafted men along the lines in which they are best fitted to serve. It is found, for instance, that good bakers are so scarce it is difficult to supply the army bakeries with competent help, and any man who knows anything about baking is put into that department of the service and stands a poor chance for ever getting into the trenches, no matter how much he desires to do so. Likewise, horseshoers and blacksmiths are so scarce that all the college equipment and big schools of the country are being utilized for training purposes, and thousands of men are being given efficient and valuable instruction along mechanical lines that are so necessary in war. If you were to travel over the United States and note the small number of young men who are working as apprentices in the blacksmithing trade, for instance, you would pause to wonder what future generations were going to do for horseshoers and machinists.

Just now we are wondering what we will do for help in the printing-trades. A state school, equipped and conducted with honesty and efficiency, would perhaps be the best way to get something going that would best meet the needs of those who should have this sort of opportunity. The boy or girl left an orphan is placed in an orphanage somewhere or farmed out or adopted into some family, not usually resulting in the chance to make them highly skilled and efficient men and women, but carrying them over the period of dependency somehow. As soldiers are made by closest attention to every detail of their training, and as a man in the ranks who is a little more fit than others is selected to take an officer's training, later to have his chance to show what his talents are worth, so it might reasonably be that our boys and girls of dependent age and cir-

cumstances should have a school or academy, at least partly supported by the State or Government, to promote training in the trades and arts of peace, that future generations may have the benefit of their knowledge and talents and these be again handed down to others.

Can the idea be worked out? It can, by self-sacrificing persistence such as Booker T. Washington exemplified and as Jones of Piney Woods is manifesting at this time. Possibly the inquirer mentioned above, even though he feels his lack of education and ability, might be the very man to undertake it.

An inquirer thinks of establishing a newspaper, and asks what he should make in the way of advertising rates—"for display, single and double, for one or a few issues; for patent medicine advertisements that are to be set each week; for same with electros; for food products set-up or changing; for merchants on yearly contract with changes, etc."

The \$1.50 subscription price proposed by the inquirer is possibly all right, as a starter, for a new paper in his locality, which is near some large cities. If the paper "goes" all right, however, a \$2 rate should be enforced very soon, for the times require it. As to display rates, no paper can be published with even a hundred subscribers at less than 10 cents an inch display rate, and if the people of the town want a paper, and it has a field worth while, we should say a flat rate of 15 cents an inch should be asked from the first. We advise no difference, whether the display advertisements run one issue or two or three without change. They help make a better paper if they change every issue, and the help and equipment ought to be installed with that idea. Rates for patent medicine advertisements? We do not just "get" the inquirer on this point. Patent medicine advertisements are no better than any other kind. If they are reading-matter advertisements they should pay reading-matter or local line rates, absolutely, for every issue, change or not. Small-town publishers have done more than their full patriotic duty in this country in the way of making patent medicine millionaires without adequate pay for it. Now, as to merchants on a yearly contract: Some good live merchants who want this newspaper advertising will be willing to pay for it and continue almost every issue. We believe they should be favored, on at least one thousand inch contracts, to the extent of 2½ cents an inch, perhaps, for the first year, giving them the best possible positions and careful service. The advertising news of the paper nowadays is one of its chief attractions, but it must pay its own way. Transient display advertising should not be varied a fraction of a cent, any more than interest at the bank, except as rates are changed for everybody concerned.

Starting a new paper under present conditions of labor and markets is, as the inquirer surmises, a big problem. We would prefer that such an experience should come to us in more normal times. Too many good printers and editors are now wasting their time trying to carry on a business of their own when many other publications would be glad to employ them at far better pay.

Importance of the Newspaper Being Enhanced.

These are days when the newspaper man is more appreciated and used in his community than ever before. If he does not emerge from this war time with more importance and a better standing among the good, patriotic people of his community than he ever had before, that will be largely his own fault. Every day now when plans for war work are being discussed, we hear it said that this or that thing should be "published in the papers." If women are planning Red Cross or Y. M. C. A. work; if they are organizing canning clubs or Belgian relief; if they are adopting war orphans or starting memorials for some one who has made the "supreme sacrifice," then, in all cases, the first thought is publicity and publication

in the newspaper. The newspaper man is patriotic and liberal, of course, and nine times out of ten the contributions of this kind go without hope of fee or reward. But if the publisher is tactful, if he is shrewd and watchful, he will always impress upon those burdening him with this extra work and expense that they are doing that very thing. If it is something that there are no means available to pay for, he will carry it anyway;

By and for the
Members of Base
Hospital 19

The Caduceus

Chronicle of
Events Written
In Service

Vol. I.

Vichy, France, July 1, 1918

Nos. 10-11

Special News of U. S. Base Hospital No. 1, Bellevue Unit

Order Your's Today

The Honor Roll, containing the name of every officer, nurse and enlisted man and civilian employee with Base Hospital 19, is now on exhibition in the Detachment office, in the barracks. Leave your order there today. It will be a souvenir for the folks back home that they will always appreciate. Deliveries are made from Rochester without delay.

Les rédacteurs desent exprimer leur gratitude à M. le Commandant Muron, commandant d'arrondissement de cette place, pour l'intérêt qu'il a témoigné pour le succès de notre journal. Ils ont tenu à nous aider dans l'organisation des détails du tirage et d'être avec un grand plaisir que nous reproduisons ici ses vœux et ses félicitations pour nos efforts dans le groupe des journaux dédiés aux intérêts des soldats des armées alliées.

Letters From Home

The first mail for Base Hospital 19 was received on Tuesday and delivered by E. I. Wright. Most of the matter was mailed in the states a day or two after we sailed. On Wednesday morning a large packet of letters was brought to the city for the men and was promptly distributed by Wright. The mail was much heavier than the preceding day and nearly every member of the unit was made happy with one or more letters. It is believed the mail will now be more regular.

A nos amis Français

Avant notre arrivée dans votre beau pays la plupart de nos Américains avaient entendu le proverbe: «chaque langue a deux pays, le sien et la France» mais le vrai sens de la phrase n'était proprement compris par nous. Cependant nous vous assurons maintenant que grâce à votre bonne volonté nous nous sommes déjà adoptés notre deuxième patrie et que nous sommes bien fiers d'être demi-Français.

Quoique le Caduceus soit lu par les soldats américains, et principalement par les soldats américains, nous serons bien heureux d'avoir la collaboration des habitants de Vichy et de toute cette région. Si nous pouvons aider à consolider les forces neuves qui unissent les gens des deux grandes républiques, ce sera une raison d'être suffisante pour nous.

Il y a beaucoup de difficultés pour les soldats journalistes, le temps comme le papier est très cher, mais nous sommes sûrs que nos lecteurs français seront indulgents et nous tiendront de faire pour le mieux.

Officers Promoted

The Commanding Officer of Base Hospital 19 has announced the promotion of the following lieutenants to the rank of captain: Frederick J. Serrick, John D. Fowler, Albert D. Kaiser, Alvin S. Miller, and Warren Wooden. The promotions became effective on May 21st.

Lieutenant Langslow

It probably interests the Rochester men to know that H. Acton Langslow, formerly coach of the West High School football team and probably the best known high school athlete ever developed in Rochester, has been made a lieutenant in the Engineering Corps. Langslow and "Midge" Carroll, the former West High quarterback, joined the engineers last summer and were sent almost directly to France. Both have seen a great deal of action. Langslow, who was caught in the "jam" in the Cambria section early in the year, managed to escape without injury. He procured a German helmet at that time which he forwarded to Rochester.

Hot Chocolate

The chocolate shops are being played heavily by the men. A cup is found to be very energizing after a hard day out and even eveninging many of the men may be seen in the pleasant little shops sipping their chocolate. The French have long been experts at the art of making chocolate and the delicious cups of this beverage to be had in Vichy even surpass in quality the whipped cream covered portions one might see in the states.

First page of a miniature paper published in the interest of those attached to the United States Base Hospital No. 1, located at Vichy, France. Private William J. Ryan devotes his spare time to the production of *The Caduceus*. Some of the items, as will be noted, are printed in the French language.

but if it is something that has any tinge of private benefit or remuneration he will insist on pay for his publicity and space. But the point we wish to make is that the importance of the newspaper as an institution, and of the editor as an individual, is being greatly enhanced under present conditions. They are necessary, and are so vital to the success of the war work of their communities that they can not be overlooked. They are now thrown into contact with men and women who may have in the past slandered and belittled them, because they did not understand, but they are now on an equal footing and doing more than their share to help win the war. The beauty of it all is that what they do in the paper is in permanent print and will be a record they can point to and substantiate whenever necessary in the future. What other men and institutions do or have done is not so well embedded in public opinion. It is costing the newspaper too much every day and every week now for the public to fail to see it, and as a rule we believe there is due appreciation, even if the publisher does fail to hear it.

Anent the above, in conversation with one of the big business men of a community a short time ago, we were commenting on the difficulties of the help situation at this time, and on the possibilities of losing more of our office force because of the war,

the cost of materials, etc., when the said business man applied the facts regarding the printing business to his own. He pointed to a pair of shoes, just purchased by a boy, as an example. "There," he said, "is a pair of shoes selling now at a price we can not replace them for at wholesale. Are we selling them at a profit now, or are we not? We make a certain percentage on them over what we paid for them, but when we replace them with all we got for the other pair, where is the profit?" We hadn't thought of it in that light and told him so. Then he went on: "I know it is hitting you publishers just the same way, but you haven't been fast enough to keep up with it. I'll tell you right now, if advertising rates were doubled in your papers we would pay it and never say a word, because we know what it costs now to do business and keep up the hired help."

Mere fractions of a per cent are not considered in business now. A day's changes in the markets and one draft for the army will easily displace any established standard of profits, and the man or corporation who watches closely and keeps in the clear is not a profiteer in the sense that term is used, but is a potential aid for war work and contributions — and the people and the business men expect the newspaper to be just that.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

The Modern Miller, Chicago, Illinois.— Your publication is well arranged and nicely printed. The composition of the advertisements is simple and quite satisfactory, though not especially effective.

ARTHUR F. DROSTE, Waverly, Iowa.— *The Rhode Island Red Journal* is exceptionally well handled in every respect. We have no suggestions to make which would result in worth-while improvements. Your revamping of the hand-drawn cover-design with rules and border units is excellent.

THE INLAND PRINTER takes this opportunity to acknowledge its appreciation to Private William J. Ryan, United States Base Hospital No. 1, Vichy, France, for a copy of *The Caduceus*, a little four-page three-column paper which he produces in his spare time. As will be noted from the reproduction of the first page, shown here, a part of the matter is printed in the French language.

The Parker Message, Parker, Kansas.— From a patriotic standpoint, the first page of your July 4 issue is admirable, as the matter thereon is particularly appropriate. While the various features of the page are arranged with good taste as regards balance and symmetry, the character of the matter — boxed panels, music, illustrations, poems, etc.— is such that the page is unavoidably spotty and jumbled.

The New Era, Townson, Maryland.— Your paper is interestingly made up, and it is especially well printed. Considering the size of the sheet and the fact that you employ a banner head-line across the top, we are certain the top lines of the news-headings of the first page are slightly too small. These lines are also generally too short; they should occupy four-fifths the width of the column. Advertisements are well arranged and displayed.

The Times, Milaca, Minnesota.— Your paper is exceptionally good in most respects. The large amount and quality of the local news shows plainly that the editor is on the job. Presswork is of a good grade, but, while the advertisements are well displayed, and simply and effectively arranged, we do not like the style of display type used. The block letter is the crudest of all type styles; its bold character and angular design, combined, cause it to be anything but beautiful. If one desires bold display type he has the choice of Adstyle, Cheltenham Bold, Hancock and several others in which a certain degree of pleasing and interesting shape is combined with the quality of boldness. In some of the advertisements the relatively unimportant matter is set in larger sizes of type than were necessary for reading, and those large sizes create an effect of crowding.

ROBERT RICE, Central City, Nebraska.— The double-page advertisement for "Pershing's Crusaders," the Government's war film, is well planned in a general way and the display is satisfactory. The space was not utilized to the fullest extent, the result of which is congestion in some parts while in other sections there are large gaps of vacant space. Aside from the main line at the top, the display is too uniform in size, and, as a result, the dates, place and prices are not prominent enough. The other display lines which appear in connection with those specified above should have been set in smaller type, in which case the more important lines would have greater prominence and the effect of congestion at that point would be overcome. The practice of employing heavier rules on two sides of a panel than are used on the other two sides to give the effect of shading or perspective is not a good one. Paper is flat, and all the good styles of type are also flat.

As a consequence, the incorporation of perspective in the rulework surrounding such type, and under such conditions, is out of place and inharmonious. The fact that the rules do not join well throughout is a condition which, while displeasing, must be put up with when forms can not be plated.

L. S. MCGAHAN, Minot, North Dakota.—The advertisement for the Twin City Paper House is very poor. The most serious fault is the complex arrangement, which not only makes the appearance of the advertisement

The Pingree Patriot, Pingree, North Dakota.—We regret that you can not or do not see fit to capitalize the advantages of a clean first page in improving the standing of your paper with its readers. The first page offers the publisher a splendid opportunity to increase the prestige of his paper and to give it character. When advertisements appear thereon the page is not unlike every other page in the paper, whereas if none are placed there the page may be made up with characterful and interesting head-lines in a manner to create an appearance of individuality. A clean first page invariably suggests much interesting news-matter in the paper as a whole. We do not like news-headings made up of only two or three lines of large type. A much better appearance results when there are one or more subordinate decks to lead the reader more gradually—and less abruptly—into the story itself. The added decks, or sections, also enable the editor to give more of the important features of the story in the heading for the benefit of those readers who may not want to take the time to read every word in the paper. Stressful times, real or imagined, have developed a class known as "head-line readers," and the large metropolitan papers cater to these individuals to a remarkable extent. The small-town publisher can make his paper more universally liked if he will but take the tip from his city brethren and employ head-lines which really tell the gist of the

A Page for Farmers, Written and Conducted by Farmers

LIFE ON THE FARM

Edited by J. BROWN, Spring Valley, Wis., 84.8

A good thing is being done in the Twin City Paper House. The advertisement for the Twin City Paper House is very poor. The most serious fault is the complex arrangement, which not only makes the appearance of the advertisement

The Farm Wife

Her Problems

Advertisement for the Twin City Paper House is very poor. The most serious fault is the complex arrangement, which not only makes the appearance of the advertisement

FARM PRODUCTION

Edited by ED. J. WILCOX, Elwood, Wis., 84.8

Advertisement for the Twin City Paper House is very poor. The most serious fault is the complex arrangement, which not only makes the appearance of the advertisement

A clean page of interesting farm news edited by rural subscribers of *The Sun*, Spring Valley, Wisconsin. The plan of devoting a page to matters of interest to farmers is a good one and could be adopted with profit by many publishers.

displeasing but makes comprehension difficult. This is especially true because of the manner in which it is broken up into groups. Another fault is the poor distribution of white space, there being considerable where white space is not an advantage, whereas, in other portions, where white space would not only improve the appearance but strengthen emphasis, there is little or none. The practice of setting matter in a panel in the form of a sign-post is not in good taste and it is seldom effective. The various rules and borders employed in this advertisement do not harmonize, and, as the several type-faces used also do not harmonize, the general appearance is quite displeasing. Simple arrangements of type-matter, secured by the grouping of the various parts of a design into the fewest possible number of attractions to the eye, are essential.

CHARLES LOWATER, Spring Valley, Wisconsin.—The three papers published by you, *The Spring Valley Sun and Leader*, *The Elmwood Press* and *The Woodville Times*, are all that good country newspapers should be. From the amount and character of the news-matter we feel certain the local fields are quite thoroughly covered. Furthermore, the matter is handled in an interesting manner. We commend you for the excellent presswork on all three of the papers. Make-up is satisfactory throughout, although a more careful balancing of the headings on the first page of the copy of the Elmwood paper sent us would have resulted in a more pleasing appearance. Where large type is employed for headings, it is a good plan to have at least one subordinate deck in a smaller size of type so that the introduction to the story will be less abrupt, and in order that all the salient features may be carried in the heading itself for the especial convenience of those readers who do not read the paper throughout. Advertisements are arranged in a simple style which facilitates reading—therefore comprehension—and which conserves time in the composing-room. As a rule, display also is good, the important lines being brought out emphatically. This is true not only because of the handling of the display itself, but because the matter of minor importance is wisely held down. Emphasis depends as much on contrast as on size.

CORB COUNTY TIMES

THE WAREHOUSES OF THE SEASONAL SITUATION

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PREPARE FOR THE DAY

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THE PRESENT SITUATION AS REGARDS PAPER.*

BY GEORGE OLMSTED.



TAKE it for granted that we all understand that the allied paper and printing industry, like many other industries, is facing a serious situation. There are numerous problems to solve, and it needs the best brains, the closest coöperation and loyalty to the community interest to solve them correctly. We begin to appreciate now that "business as usual"

during this war is impossible. It is necessary that, as far as possible, legitimate and necessary business be kept active. The paper industry is not as simple a one as many seem to believe. The United States has been far from independent of the rest of the world, particularly in raw materials employed in manufacture. Prior to 1914 we were importing over 250,000 tons per year of sulphite pulp from Scandinavia as well as substantial supplies from Germany and Austria. We imported large quantities of rags and old paper, bagging, etc. We were almost altogether dependent on Germany for anilin dyes used in coloring paper. While we have become somewhat independent in this branch of the industry and will become more so with the proper support by our Government, still it is altogether possible that after the war the Germans may invade this market, not from the outside but from the inside, establishing their plants here, and with their highly trained scientific men they would make very hard competition for our own manufacturers.

Sulphur is a very essential product in paper-making. Our supplies from Sicily have practically all been cut off and the American market is controlled by two large producers, the Union Sulphur Company in the Louisiana field and the Freeport Sulphur Company in the Texas field. Together they produce about 100,000 tons per month of metallic sulphur, of which the Government at the present time requires 70,000 tons per month; the balance largely goes to the pulp manufacturers to the amount of about 1,000 tons per day. As we all know, sulphur is an important requisite in the manufacture of explosives. New munitions plants are being built every month and government authorities believe that by January 1, next, the demand for war purposes will reach an additional tonnage of 45,000 tons per month. The problem is — where is this coming from?

We are urged to make every possible use of pyrites, an iron product, and already steps have been taken to develop the New York fields for this product. But it takes three pounds of pyrites to one pound of metallic sulphur to make an equivalent amount of sulphuric acid. It is even proposed that sulphur be reclaimed from waste smelter gases.

The Government has taken over the manufacture and distribution of sulphur, also chlorin, which is used for the manufacture of noxious gases. Chlorin is also used very largely for bleaching papers, about 500 tons per day being used for this purpose. How much of these supplies the paper industry is to have is as yet an unsolved problem.

China clay, a necessary ingredient of paper, comes largely from the English and Welsh mines. Due to the scarcity of labor in those countries the output has been restricted and our Government is seriously considering an embargo on the importation of this clay. It is used as ballast in the transatlantic ships and means some income, while water or sand and rock ballast is expense only, but the time taken to load and unload this clay is the objectionable feature.

Casein, a most important product in making coated papers, is scarce and high in price. We get large quantities from the

Argentine and its utility as a food product during these times restricts its use for paper-making purposes.

From this review of some of the raw materials you can see how many and diverse are the problems which our industry faces at this time.

We are today practically dependent upon our Canadian neighbors for a very large part of the basic raw material we use in paper-making. Spruce timber for the manufacture of mechanical and sulphite pulp is becoming very scarce in this country, that is, in the eastern and central sections where the large manufacturing plants are located. The big acreage is now largely confined to Maine, northern New York and Minnesota. There are apparently almost limitless tracts in the Far West, but those would hardly seem available now for Eastern consumption, so we have to look to our Northern neighbors for our supplies, and recent surveys of the spruce tracts in Canada would seem to indicate that the supply will not last as long as has been generally believed. If these Canadian supplies were withheld from us, it would spell disaster to the paper trade. In fact, there is one American sulphite manufacturer, probably the largest in the world, the closing down of whose plant or the withholding of whose product from our industry would cripple it terribly. Many a paper-manufacturing plant dependent on this concern for its supply of pulp would be compelled to shut down.

These are some of the problems within our industry. Now, what is the situation without as created by the war and its abnormal requirements?

The National Paper Trade Association has been in close touch with the government authorities ever since we entered the war. Its directors have been traveling back and forth to Washington and, in fact, have been making a survey of the paper situation throughout the United States. Boundary lines have been wiped out, and Atlantic and Pacific States, Gulf and northern border States, with all between, are loyally working to the end of assisting our Government to win the war, and at the same time keeping the wheels of commerce moving. We have a War Service Committee that holds itself ready to respond to any call from the Government at any time.

Paper has not been put upon the priority list. It would certainly seem that paper and printing are essentials, but the question is a comparative one — they are not as essential as other things. The paper industry is said to be fifth on the list of coal consumers, but our industry can not receive at the present time coal priorities unless for a specific order for paper for government purposes, and the government signed order and order number must be furnished.

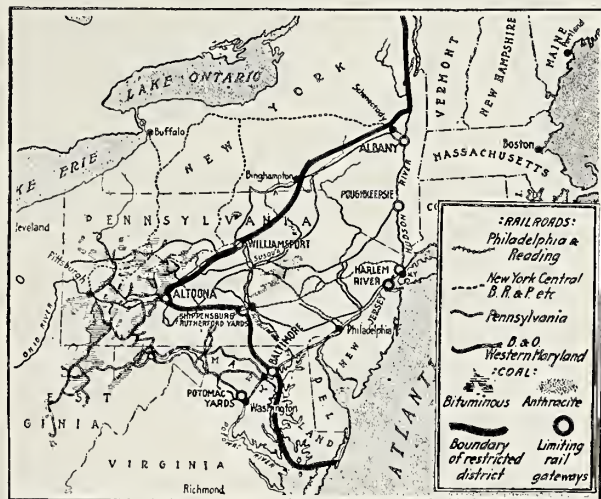
The three big factors to be considered today from the standpoint of war requirements are fuel, transportation and labor. It seems likely that sufficient coal for our needs will be mined. The question is one more particularly of transportation.

To make the situation a little more vivid to you I have brought a map which will indicate where the freight congestion is most serious. This map outlines what is called the "red flag district." Whoever drew this map was something of an artist, and I think he drew it with the particular purpose of portraying a face. Some wag, using the same red line, has drawn a German helmet over the top, which makes a very fair picture of the Crown Prince. This line starts from Rouse Point near the Canadian border, running down west of the Hudson, branching off above Albany, and the six particular congested points are represented by the cities of Schenectady and Binghamton, New York, Williamsport, Altoona and Harrisburg, Pennsylvania, and Baltimore, Maryland. These six points are called "bottle necks," and as you can well imagine, the movement of freight through those points is tremendously heavy, remembering also the congestion at the bridges across the Hudson. Within this district in the neighborhood of sixty per cent of our paper is produced. It is

*An address delivered at the "War-Time Necessity Dinner" of the Franklin-Typhotheta of Chicago, held on July 18, by George Olmsted, president of the National Paper Trade Association.

believed that during this fall and coming winter a large part of the transportation facilities through these six points will be required for direct war purposes. It means, then, that transportation is the vital question. Our railroads are not equal to the demands being made upon them, and you probably have your own opinion, as I have, as to why this is so and where the blame rests.

With these conditions confronting us you can well understand why we are now engaged in the difficult task of shaping our industry to war conditions and requirements. We will undoubtedly be given just as much coal as available transporta-



Map Showing the "Red Flag District," Where Freight Congestion is Most Serious.

tion facilities will permit, but we must see to it that for every ton of fuel and transportation, we produce the largest number of square inches of paper surface. This means cutting out certain papers altogether; it means restricting weights within certain limits; it means the elimination of all waste, simplification and standardization to the end of putting our industry on an actual war basis. Recommendations have been made to the Government by printers, paper merchants and paper manufacturers, and it appears probable that an order of curtailment on many lines of paper will issue from Washington at a very early date. It is difficult, of course, to calculate with precision on the effect of these restrictions and curtailments.

Our best guide is the experience of Great Britain, which has been in the war for four years. Great Britain today is allowed to import only one-third of its normal supply of paper-making materials. It has not an adequate supply of its own raw materials nor anything like the labor needed. A year or so ago an order was issued that men between eighteen and sixty were to be withheld from the paper and other English industries. This means the employment of boys, old men, foremen and superintendents who may have retired, and women. The women accomplished much, but naturally there was much they could not do. Great Britain is not producing over about fifty per cent of the normal amount of paper. Prices are high, away above anything we know in this country, and even with the restricted output, invested capital, I am authoritatively informed, is producing a normal net return. It is obvious that essential industries must be conducted profitably if the war is to be financed and won.

The English, like all the other warring European nations, have become accustomed to sacrifices and everything unusual rather than usual. We are coming to the same situation, but to a certain degree we find it hard work.

As indicating possibly the attitude of mind of English business interests, I saw a rather interesting communication

that issued from a London merchant's office. It ran something like this:

"We have been in business fifty years. We have made money and we have lost money. We have made friends and we have made enemies. We have been talked about, walked over, lied to, maligned, and now the Government has commandeered our merchandise. The only reason that we are sticking to the job is to learn what in h — I is going to happen next."

We hope our affairs will not come to this pass.

Now, gentlemen, I wish to touch for a few moments on the very intimate relations existing between the printer and the paper merchant as belonging to the same industrial family.

Let me urge upon you that in your conference work with the government authorities you see that proper committees are formed, standing committees preferably — committees whose members will give the time, thought and study to the many complicated questions involved, to the end of assisting the Government at this time with really constructive suggestions and recommendations. Such committees should be thoroughly representative of your industry throughout the nation, and not a local committee, or an unauthorized or uninformed committee. It is along just this line that we are trying to handle the situation in our association.

We want representation in every part of the country. We want the best brains and experience we can find. There is no man in our allied industry that is too big or too important to get into this work at this time. I know a good deal, as you do, about some of these old, big concerns that feel that they are independent enough not to take part in association work, not to get back of and under constructive uplifting movements of this kind. The older some of these concerns are, and the stronger they are financially, the more this pride of independence becomes a fetish with them. Now, gentlemen, the day for that sort of thing has passed.

Under ordinary circumstances, would you hardly expect that an employing printer, even though a resident of Chicago, and one of the finest men that ever lived, broad in his human sympathy, exceptional in his executive ability, would have been selected for the chief of the paper division of the War Industries Board? Yet that is exactly what has happened. Mr. T. E. Donnelley, as you know, has been appointed to that position, and I can say to you all that the appointment met with the instant and hearty approval of the paper trade.

Then we are safe, are we not, in concluding that we are all in the same family, that our interests are one? Well, then, we will all say, "What are we going to do about it?" First, let me urge that we get our house in order — your house, my house. Let's help to get in order the house of the other fellow, who may not know as well as we how to go about it. You men who have been giving little concern to association matters and the general betterment and uplift of your industry, get in behind this work; quit this business of saying "Let George do it;" for, gentlemen, if we do not get our own house in order, some one shortly is apt to do it for us.

A convention of the Purchasing Agents' Association was held here recently for the purpose of standardizing catalogue sizes. Apparently some progress was made to that end. At least, I notice in a current issue of one of our magazines that the National Hardware Association has adopted the report of that convention and selected $7\frac{1}{2}$ by $10\frac{5}{8}$ as the standard size of hardware catalogues. By making a study of this subject, you will find many ways to conserve our paper supply; use as largely as possible stock sizes and weights, for special sizes and weights mean restricted output and more friction in manufacture, to say nothing of the fact that the greater the turnover of merchandise the merchant can secure the less the per pound overhead cost of distribution.

I read an article recently in the *Ben Franklin Monthly* that indicated that the printers of Chicago were not only having

the trouble that every one else is having with labor, but were suffering from certain piratical practices in connection with help. Gentlemen, this is hard to believe. Here, again, if you can not solve this problem, some one else will do it for you.

The United States Employment Bureau on August 1 takes direct charge of handling the man power of the country. The present ruling, I believe, only applies to ordinary labor, but it is expected that in a very short time a similar plan will be adopted to cover skilled labor. As we all know, labor is not on an efficient basis. There are 8,000,000 industrial workers in the United States, but the positions are changed so often that the annual turnover is 32,000,000. This means that, on an average, every workman has four positions every year. Present practices of changing about cause a loss to laboring men of \$400,000,000 yearly. Are these figures not appalling? Is this what we choose to call our commercial efficiency?

Do you gentlemen realize what a wonderful opportunity these times present to you to put your industry in a position where it has always belonged but which it has never reached?

From time immemorial the thinking printers have complained that their industry, really one of the fine arts, has failed to measure up to the right mark and has been a laggard even among other less worthy vocations. Do you recognize this as your particular opportunity, this as the accepted time and the day of salvation? Like Ingalls' "Opportunity"—it may knock but once; grasp it, then, while it is here.

Do some really constructive thinking—all of you. Remember, that has been the trouble with the world—thoughtlessness. If the people of the world had been thinking properly we would not now be engaged in this terrible death struggle among the nations. The doctors tell us that we use only one-half of our lung capacity, and students in the realm of the mind tell us that we use only one-tenth of the mind capacity. This is no new idea. They knew it hundreds of years ago. A young woman, who has been dead now over a hundred years and who lived to be but twenty-one years old, expressed the idea this way, and if this was her only contribution to the world her life was not in vain:

"Though man a thinking being is defined,
Few use the grand prerogative of mind.
How few think justly of the thinking few,
How many never think who think they do."

Analyze your business. Find a way to help the less intelligent printer to do better work and measure up to right standards.

I know you printers have made a good deal of progress along the line of standardizing certain factors in your business. In your *Typothetæ* organization magazine we find continual reference to certain standardized methods, standardized cost-finding systems, standardized lists, but just what have you done toward standardizing ethics, standardizing practices?

False principles and wrong practices, if they exist, constitute the real menace to industry today. These are the fundamentals. You can not expect to have the right order of things exist unless you can get your ethics and practices up to a high plane, and then your standardization along other lines will follow easily.

We all recognize the foolishness of taking on commitments beyond any knowledge of known costs either for materials or labor. It is altogether reasonable at a time like this that you eliminate the speculative features of your business. "The laborer is worthy of his hire," and the printer is certainly entitled to a reasonable profit on every order he takes and every operation he performs. During chaotic times like these, with new conditions springing up almost hourly, with many factors beyond control, would it not be possible to work out a plan whereby if the cost of production increased the charges could be increased proportionately? Mr. Hazell, of the Masters Printers' Federation of England, at a recent

meeting of their council urged an agreement to base estimates and charges upon certified hourly costs and to include current market cost of materials supplied, plus the cost of handling.

You have got to do the right kind of educational work. We of the paper industry are now coöperating with your association along these lines, and we believe this is a step in the right direction.

Now, in conclusion, just let me give you one more thought. Do you stop to think of the great time in which we are living, the many, many changes that are going to follow this great world struggle? Can you realize that our boys—your boy, my boy—getting into this struggle, going "over there" into the fight for freedom and democracy, are going to get some new visions, big visions, that we who are staying at home may not get; that they are going to have ideals, and when these boys return and find that we do not measure up to their visions and ideals—what then?

Now, gentlemen, can we not agree that this is an obligation and the biggest obligation that we have, to set ourselves right, not only in our lives but in our business, establishing ourselves on a platform where these young men can look up to us and not down at us?

I came across a poem a few days ago from the pen of Owen Seaman, which I would like to recite to you in conclusion, giving us, as I think, the right perspective on the present situation and the goal we should seek to reach.

"Ye that have faith to look with fearless eyes
Beyond the tragedy of a world at strife,
And know that out of death and night shall rise
The dawn of ampler life,
Rejoice, whatever anguish rend your heart,
That God has given to you the priceless dower
To live in these great times, and bear your part
In Freedom's crowning hour;
That ye may tell your sons who see the light
High in the heavens—their heritage to take—
'I saw the powers of darkness put to flight;
I saw the morning break.'"

"SELL YOUR PAPERS."

In some communities the country publishers themselves are responsible for the lack of interest their merchants have in advertising in the local newspapers, states a recent issue of *Building Trade With Farmers*, an advertising service for country newspapers, issued by *Successful Farming*. In the past it was not an uncommon thing for the country publisher to "beg" the merchants to "take space." The merchants were asked to "support" the home-town newspaper. The result was they did just as little local advertising as they could get away with. And what has been of even more harm to local newspaper advertising as a whole, those merchants haven't put any real thought into their local advertising, they do not get results and, therefore, they condemn all local advertising as worthless.

Fortunately, every now and then you run across a local merchant who is different. He goes about his local advertising in a businesslike way and he makes it pay. This merchant and those country publishers who are also "different"—who sell their space on its merits and who don't ask for "support" from any one—are doing much good for the local advertising industry. They are supplying the examples of successes in local advertising that all country publishers can point to when they are soliciting their merchants for local advertising.

Therefore, we say to the country publishers who are perhaps of the older school and who still "beg" for "support," there is an easier, more businesslike and profitable way to get local advertising and that is to "sell your papers." (Pardon us, please, for the use of newsboy slang.) Country newspaper space is valuable and as soon as the local advertiser appreciates its value he begins to figure how he can profitably increase the space he "buys"—not "takes"—in the local newspaper.



PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A Grammar Question.

H. C. S., Paterson, New Jersey, asks: "Is it correct to say 'This is reassuring to his mother and me,' or should it be 'his mother and I'? What is the rule governing this?"

Answer.—In all such expressions the correct pronoun is "me." The error is frequent, and seems to be increasing, of saying "I" instead of "me," probably because of the fact that the error used to be more common of saying "me" instead of "I." Sometimes one of these pronouns is right, and sometimes the other, the difference resting on the difference in grammatical case, as between nominative and objective. The rule is that in the nominative "I" is right, and in the objective "me." An easy way to decide is to think whether you would speak of yourself one way or the other, and use the same word when another person is named with you that you would use for yourself alone. You would never say "It was reassuring to I," but always "to me." Therefore say "to his mother and me." You would never say "Me went," but always "I went." Therefore say "You and I went," or he and I or anybody else and I did, not you or any one else and me. Always say "I" when you use a pronoun for yourself as subjective — that is, simply as the one who does or experiences anything. Always use "me" for yourself in the objective — that is, as the object of action or experience, following any preposition, as to, by, from, about, around, or any other such word making you the object, whether you are alone or with another or others. "You and I will, or did," but "It was or will be done to you and me."

Academic Discussion.

A. J. L., Cincinnati, Ohio, writes: "I would appreciate your opinion relative to a discussion we had in our office as to whether the following sentence, which, when spoken, is a correct English sentence, could be correctly reproduced in print: 'There are three ways of spelling "so" found in the dictionary, viz., so, sew, sow.' When spoken, the sound 'so' may express both a phonetic identity and an orthographic difference, but when printed, its range of expression becomes restricted. This question might be headed 'Much Ado About Nothing,' but sometimes an academic discussion is of more interest than a practical one."

Answer.—What is meant by the sentence discussed can be said clearly in print, though the expression as quoted would not be correct. It is not a sentence that would ever present itself to me for expression either way, but any one who wished to say it or write it might accurately make it "The sound of 'so' is spelled in three ways — so, sew, and sow." Or, "Three different words that sound exactly the same are so, sew, and sow." Any one who can think clearly may find other ways to say this. The intention, of course, is to note the fact that the sound is spelled in three ways. Really, however, the distinctive part of the sound in question is spelled in other ways also — in fact, every one of our vowel sounds is represented in many different ways. In any of these cases, if we think them worth

speaking of, it behooves us to express plainly our intent, which has to do with the sounds. Academic discussion, no matter how interesting it may be, is valueless unless it has some practical application. A practical application might appertain to this particular kind if there were any hope for true phonetic spelling, but there is none.

Obscure Diction and Logic.

My attention has been called to an advertisement by a correspondent who says of it, "I question the grammatical correctness of the first sentence," and asks for my opinion of it. The advertisement reads thus: "A close study of the varied products of merits is readily noted by its individuality of character. For example, pick up any catalogue, examine it from cover to cover, and your impression will be formed instantly one way or the other as to its character. Therefore, the highest grade of printing is the best aid for the success of your business."

The first sentence would be grammatically correct in structure if it could possibly mean what its construction implies; that is, its words are properly associated according to grammar principles as to the various parts of speech. But perspicuity, or clearness, very necessary to good composition, is not discoverable in it by me. As the words stand they assert that a close study is readily noted by its individuality of character. This presents an obscurity, to my thinking, that is unfortunate. How could a study be noted by its character? I never heard of character noting anything. But more incomprehensible is "the varied products of merits." Did any one ever before hear of merits that had products, varied or unvaried? I am sure that I did not. Does it mean the merits of products, and their individuality of character? If so, I am sure that it would have been more in accord with my preference to express it in that way.

"Therefore" means "for that reason," and naturally leads one to presume that the writer thought he had stated something previously that would stand as a reason for what follows. But I can not discover anything like a reason why any kind of character should indicate any such value for any printing. Did the writer mean simply that high-grade printing is an aid to successful business, and is "therefore" an inadvertent insertion without much intention as to reason? Then he would have made his meaning clearer without "therefore," and his writing would have been more logical without the logical word.

However, the people who write are the persons who have the deciding voice, and to them belongs the decision as to what is to be printed, unless they are overruled by higher authorities. The printer is not a higher authority except when the customer has authorized him. He must print what is given to him for such purpose, even, as often happens, when the composition is not good. The printer, though, when he has time and reasonable customers, can often suggest worth-while improvements, though he should not make unauthorized alterations.

THE RECENT CATALOGUE STANDARDIZATION CONFERENCE.

BY N. J. WERNER.



OR distribution, with its compliments, the printing-house of Poole Brothers, Chicago, has just issued the report of the proceedings of the Catalogue Conference, which was called by the Standardization Committee of the National Purchasing Agents' Association and held in the La Salle Hotel, Chicago, on May 22, last. The report contains sixty-four pages and is issued in the most favored standard catalogue size— $7\frac{1}{2}$ by $10\frac{5}{8}$ inches—thus combining precept and practice, and doing it in fine style.

Those present represented a large variety of interests, including the United States Department of Commerce, the Chamber of Commerce of the United States, various technical and business societies and associations, as well as master printers and paper manufacturers, and the earnestness shown in the discussion indicated that there was a thorough appreciation of the importance of the matter in hand. The session lasted all day, and space prohibits reporting all that was said. Some of the salient remarks, however, may be quoted.

W. L. Chandler, the chairman, said: "It is not necessary to dwell upon the desirability of standardization, because every one here apparently is convinced of its value. . . . We have three objects in mind. One is to free us from the difficulties of filing and finding catalogues. Another is the promotion of conservation to help in winning the war, and the third is to prepare for the winning of the next war, which is to be a commercial war, when we shall need a great many catalogues and shall need to have them at as low a cost as possible, with as little waste as may be necessary."

The lining up of the speakers developed three groups, each favoring a certain size, and thus the argument centered upon the merits of the 6 by 9, $7\frac{1}{2}$ by $10\frac{5}{8}$ and $8\frac{1}{2}$ by 11 inch sizes, each of which had most able defenders.

John N. Van der Vries, as representative of the Chamber of Commerce of the United States, was called upon to make the first address. He referred to the hypotenuse oblong, which was to be considered and explained, and said that it appealed to him as a reasonable basis on which to build.

Arthur E. Southworth, of the United Typothetae of America, said: "We must decide how to conserve the paper business, not only during the war but for all time. . . . The Executive Council of the Typothetae had recommended approximately $7\frac{1}{2}$ by $10\frac{5}{8}$, because while many printers had some presses which would take larger than that, most of them would be compelled frequently to resort to other presses in their equipment, which would not take larger sizes, and that ninety per cent of the printers are not equipped with presses to economically handle sizes over $7\frac{1}{2}$ by $10\frac{5}{8}$." He also urged "that the meeting go on record as favoring some definite thing, . . . that the Government would back up such an action, while if such an agreement were not reached the Government would undoubtedly do it itself."

Sydney S. Rodgers, president of the Cover Paper Manufacturers' Association, said he "felt it would be a great advantage if the stock of cover-papers carried could be cut in two by means of standardization."

George Olmsted, president of the National Paper Trade Association, paid tribute to the hypotenuse oblong as a fine mathematical problem, but did not know whether it could be worked out practically or not. He referred to the $8\frac{1}{2}$ by 11 size requiring a sheet 33 by 45, and developed the fact that this is not at all a popular size, that there were seven or eight sizes of paper which were used in greater quantities. He believed that it would not be possible to get away from the

25 by 38 size. This would suggest 6 by 9 as the minimum catalogue size. Next in importance would be 32 by 44, producing the $7\frac{1}{2}$ by $10\frac{5}{8}$, recommended by N. J. Werner as the most satisfactory size, embracing the principles of the hypotenuse oblong.

Emery Stanford Hall, of the Standardization Committee of the American Institute of Architects, gave an exposition of the attempts at architectural journal standardization and how they developed into the use of $8\frac{1}{2}$ by 11 as a standard, in behalf of which he argued at length and with much force.

Charles Francis, representing the New York Typothetae, referred to the chaotic condition prevailing prior to the adoption of standardized printing type and paralleled it with the present chaotic paper conditions. Reviewing paper-making processes, he drew the "natural inference" that $7\frac{1}{2}$ by $10\frac{5}{8}$ was the best standard size for catalogues, because it was the most economical size to produce from a 32 by 44 sheet, which in turn utilized one hundred per cent of the manufacturing capacity of paper-mill machinery. He emphasized the fact that a half size ($5\frac{1}{4}$ by $7\frac{1}{2}$) would work out harmoniously. He estimated that of eighteen folding-machines in his own house he would be able to operate ten or twelve and accomplish the same result on a basis of standardization. He referred to the investigation of the Technical Publicity Association, in which there were discovered one hundred and forty-seven sizes in nine hundred and twenty-seven catalogues measured. He paid tribute to the standardized universal formats, along the hypotenuse oblong proportion. He asked for careful consideration of these. He felt sure that the number of press sizes could be readily reduced by one-half under standardization. He "strongly recommended that where buyers of catalogues did not adhere to the standard adopted at this conference a penalty of ten per cent additional should be made, placing it at the paper-mill when possible, so that it would be sure to be made."

C. F. Beezley, Jr., manager of the catalogue department of R. R. Donnelley & Sons, made an extended argument in favor of the 6 by 9 size, using a number of diagrams and presenting tables showing the results of a measurement of 17,995 catalogues, bulletins, booklets and circulars, which proved that about eighty per cent were of 6 by 9 size or smaller. Next to the 6 by 9 he was in favor of a $7\frac{3}{4}$ by $10\frac{5}{8}$ size.

Frederick Walker, representing the steel furniture manufacturers, speaking of filing cabinets and shelves as applicable to catalogues, said: "If a single standard of catalogue were adopted the market would be sufficiently large to warrant the manufacture of a strictly catalogue unit."

Frank L. Boud, of the Southern Supply Bureau, Atlanta, Georgia, said that his work had been with the $7\frac{1}{2}$ by $10\frac{5}{8}$ catalogues; that the mill supply houses had not been able to agree upon either of the two sizes, 6 by 9 and $8\frac{1}{2}$ by 11; that they found the 6 by 9 stock catalogue of mill supplies was too small and the $8\frac{1}{2}$ by 11 was too large; he had communicated with one hundred and three supply houses in Southern States and received seventy-one opinions on the subject; that the consensus of opinion favored a size between the two, and upon conference they had agreed upon $7\frac{1}{2}$ by $10\frac{5}{8}$, as permitting the proper display of price-lists and illustrations without waste, and that out of thirty-eight houses now using 6 by 9 only twenty-four favored the continuation of that size. The supply bureau, he said, is compiling a set of stock catalogue pages for the use of their members in the $7\frac{1}{2}$ by $10\frac{5}{8}$ size.

Chairman Chandler, in introducing the next speaker, said he imagined he had discovered a new breakfast food when he first heard of the "hypotenuse oblong," and stated that when he studied this proportion as applied to standardization it seemed to him to have considerable merit.

Fred Schulder, of the United Brass Manufacturing Company, Cleveland, Ohio, next explained in detail and with

diagrams the merits and beauty of the hypotenuse oblong proportion as applied to book pages and paper sheets. If the "eternal laws of nature" give to a certain size and shape a marked advantage over all others, that should really be the outweighing consideration. This is precisely the claim made for the hypotenuse oblong. If we wish to build permanently, the standard size should fit in with the larger plans of systematization now being worked out over the entire world. Besides this, the fact that photographic reproductions and photo-engravings can be reduced or enlarged, but can not change their original proportion of length to width, makes it important to select a proportion which would apply to other printed products besides catalogues. There should be a standard proportion of length to width and a series of correlated sizes which could apply universally the world over. This brings us naturally to the intrinsic utilities of the hypotenuse oblong. The advantages of the hypotenuse proportion to advertisers and buyers of printing are many. Chief among them is the fact that the hypotenuse oblong enables them to reproduce their books in a smaller size at a very slight expense. A book measuring $7\frac{1}{2}$ by $10\frac{5}{8}$ inches is the largest book of hypotenuse proportions which can be printed sixteen pages at a time on a 32 by 44 sheet. A half size ($5\frac{1}{8}$ by $7\frac{1}{2}$) should be acceptable, and when saddle-stitched we can open booklets to the full size for filing purposes. Acceptance of such half-size booklets takes care of the objections offered by Mr. Beezley to standardizing to one size only. Mr. Beezley informs us that about eighty per cent of all catalogues are 6 by 9 or smaller. Therefore, all firms whose line is too small to justify the full-size catalogue will be enabled to issue at small cost a saddle-stitched half-size booklet, which will answer our filing purposes just as well. Both would cut out of the same size of paper, and since the proportion of length to width remains the same, the entire type composition and illustrations could be photographically reduced to $\frac{1}{16}$ of the original, without any additional artwork or any change in the arrangement. Let us speed the day when our books and sheets will fit into the master catalogue in South America, Australia, Europe and Asia, and when, likewise, the business reference literature from these distant shores will fit into our own master catalogue.

Charles H. Roth, of the Electrical Manufacturers' Council, next presented a detailed and statistical review of the reasons that led the council to recommend the $8\frac{1}{2}$ by 11 size. The main argument was the desire to have the catalogue the same size as the ordinary size of business letter-paper, which cuts four out of the 17 by 22 sheet.

G. A. Heintzemann, of the Dexter Folder Company, said: "If the $8\frac{1}{2}$ by 11 size is adopted it is going to cause unfair competition, because the larger edition printer or the fellow who has the big equipment is going out advertising broadcast that he is equipped for that work. The medium-sized printer will have to look around to get presses. Now, we are at war, and buying new machinery is something that should be considered. Therefore I believe that that size should be thrown out."

S. M. Walker, of the National Gas Engine Association, said: "It seems to me that some thought should be given to the fact that the metric system is the United States standard of weights and measures, although we are using the English system. I think it would be wise for the Purchasing Agents' Association, if they adopt a standard size at all, to see that it is measured by the metric system."

N. J. Werner said he had written to a number of St. Louis printers, asking them to express their preference as between the $7\frac{1}{2}$ by $10\frac{5}{8}$ and the $8\frac{1}{2}$ by 11 size. The replies received were in favor of the former.

A vote was first taken on the $7\frac{1}{2}$ by $10\frac{5}{8}$ as the sole size to be recommended by the conference. The proposition was lost by one vote.

A resolution was next offered that three sizes — 6 by 9, $7\frac{1}{2}$ by $10\frac{5}{8}$ and $8\frac{1}{2}$ by 11 — be recommended.

After discussion this was amended by its mover by changing $8\frac{1}{2}$ by 11 to 8 by 11, and in that shape it was unanimously adopted by the conference.

A second resolution, as follows, was offered and also unanimously adopted:

Resolved, That we recommend for catalogues the manufacture of paper sheets ranging as follows: 25 by 38, 32 by 44 and 33 by 46 inches, with their double sizes. That we also endorse the weights of 40, 45, 50, 60, 70 and 80 pounds on a basis of 25 by 38 inches, and that colors be limited to white and natural.

After the usual closing felicitations the conference adjourned.

At a subsequent sitting of the Standardization Committee of the Purchasing Agents' Association the following recommendation was adopted:

"In order that the investment in catalogues bought by purchasing agents and others may reach the highest state of productiveness, we urge that all catalogues meant for the use of purchasing agents be made $7\frac{1}{2}$ by $10\frac{5}{8}$ inches, or in half-sizes, saddle-stitched so that they will open flat to that size, for filing in such manner as will insure their coming to hand when wanted."

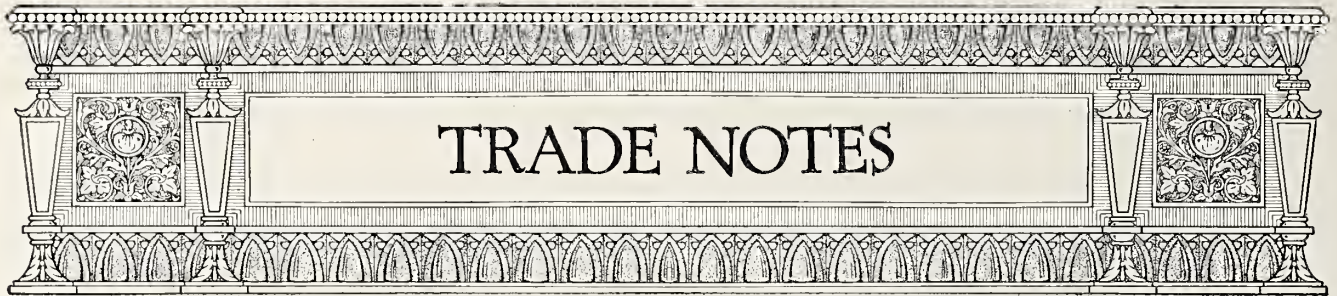
Weighing the results of the conference, it would seem that the $8\frac{1}{2}$ by 11 size suffered a grievous defeat; that despite the arguments in its favor it did not impress itself sufficiently upon those present. The amendment to 8 by 11 does not offer, in the opinion of the writer, anything worth while. It is so near the $7\frac{1}{2}$ by $10\frac{5}{8}$ size ($\frac{1}{2}$ inch one way and $\frac{3}{8}$ inch the other) that there is really no need for it. It may as well be "forgotten," and probably will be.

As for the 6 by 9 size, as a number have argued, it will be better to take the half-size of $7\frac{1}{2}$ by $10\frac{5}{8}$ ($5\frac{1}{8}$ by $7\frac{1}{2}$) and try to forget the 6 by 9 also. Those who have issued bulky catalogues of this size should find no objection to $7\frac{1}{2}$ by $10\frac{5}{8}$, saving by a reduction in the number of pages, and those who have issued their catalogues of this size, or smaller, will find it profitable to adopt the standard half-size.

In conclusion I would say, having done what we could to further the standardization of catalogues and price-lists, let us all put our shoulder to the wheel and help all we can to promote the greater work, that of standardizing all books, pamphlets and periodicals.

PREACHMENT AND PRACTICE.

The great and good men who are sacrificing themselves in rendering official service to the people of our patient democracy have for some time issued warnings against waste. Ben Franklin wrote: "Waste Not, Want Not," and let it go at that. But those of us who use paper in our business are especially cautioned not to waste it, nor use it too copiously, because it is becoming scarce, while some of it has been declared non-essential. To all of which one may patriotically agree. Our soldiers, even, are directed to write on both sides of their letter-paper, to economize. It is natural, however, to look to the advocates of the restrictive measures to set a good example, to be leaders in deed as well as by word. But hardly a day passes in which we do not receive voluminous circulars from government commissioners, in which there is a noticeable disregard for economy in the use of paper, not to mention the tons of extra mail-matter the Post Office Department is made to transport. For instance, a notification that the War Trade Board "have" placed oilcloth and linoleum upon the list of restricted imports is told in less than fifty words, for which a sheet of heavy letter-paper and a manila envelope are used. A postal card would carry the message as safely and easily. Now, let us *all* resolve to do better, including our economic mentors.—*The National Lithographer*.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

J. F. O'Donnell With Miller Saw-Trimmer Company.

The Miller Saw-Trimmer Company, Pittsburgh, Pennsylvania, has sent announcements to the trade in Michigan and Indiana stating that the interests of the company in those States will be looked after by J. F. O'Donnell in the future. The announcement-card further states that a request to the home office of the company will place Mr. O'Donnell at the service of any printer in that section who desires information on the Miller company's saw-trimmer and mechanical platen-press feeders.

The Thompson Universal Type Machine Company.

The Universal Type Making Machine Company has purchased the Thompson Type Machine Company, of Chicago, manufacturer of the Thompson Type, Lead and Rule Caster, and will operate under the name of the Thompson Universal Typecaster Company, with offices at its factory, 223 West Erie street, Chicago, and The Printing Crafts building, 461 Eighth avenue, New York. At these offices the stocks of matrices of both companies have been combined for the convenience of all Thompson and Universal typecaster users. The officers of the new company are: Ray Nye, president; Alexander Prussing, secretary and treasurer; C. B. Slaughter, vice-president.

An Important Development in Printing.

The production of paint color-cards by printing has heretofore been considered impossible, and various attempts to produce these cards by printing have proved unsuccessful. That this work can be done, however, on a printing-press is being demonstrated by C. A. Richards, who is the inventor of a multi-color press on which twenty-four or thirty-two colors can be printed at one impression. Mr. Richards has installed several of his presses in the plant of The Henry O. Shepard Company, Chicago, and this company is the sole licensed

manufacturer for the United States of paint color-cards by this process. A specimen insert is being prepared for the October issue of *THE INLAND PRINTER*, and a descriptive article will appear in conjunction therewith.

"Sweep-O" Is Not a New Sweep-ing Compound. On Market for Fifteen Years.

In the item concerning "Sweep-O" which appeared on page 645 of our August issue, the statement was made that it was a "new" sweeping compound. This was an error due to an oversight. The Scherckvertising Company, St. Louis, Missouri, the organization which has "Sweep-O" publicity in charge, writes us that the compound has been on the market for over fifteen years and that it is also the original. We are also informed that The Great Western Cleaner Company, also of St. Louis, the manufacturer, has employed considerable advertising to impress the trade with the fact that "Sweep-O" is the original sweeping compound and that our item is contradictory of that fact. In view of the circumstances the editor regrets that this statement was made and takes this opportunity to set the minds of readers right.

Direct-Mail Advertising Convention.

October 9, 10 and 11 will be of great importance to producers of direct-mail advertising, for on those three days the convention of the Direct-Mail Advertising Association will be held at the Hotel Sherman, Chicago. The convention will be all business, in keeping with the spirit of the times, and all entertainment will be excluded.

This event should appeal strongly to all who have anything to do with advertising, especially direct-mail. Some of the subjects to be treated are: "Educating the Retail Clerk," "Direct Mail Helping the Salesman," also the connection of direct-mail advertising with the dealer. Of especial interest will be the discussion on "Getting the View-Point of the Man in Between," also "The Unusual

in Advertising." The house-organ, or business-getting bulletin, will be treated from six different standpoints, and attention will be given "Better Business Letters."

The exhibit of direct-mail advertising, which has always been an important feature of these conventions, will be better than ever this year.

Copies of the complete program, together with full information, may be secured by addressing Homer J. Buckley, 632 Sherman street, Chicago, Illinois.

Conservation of Tin Cans Lowers the Price of Printing-Ink.

Lewis Roberts, Incorporated, manufacturer of fine printing-inks, Newark, New Jersey, encloses a slip with all outgoing mail urging conservation of tin can containers for printing-inks. Comparisons are drawn to the effect that more tin is required to make five one-pound cans than to make one five-pound can, and that a greater amount of the metal is likewise required to make five five-pound cans than one twenty-five pound can. Since the cost of cans is increasing, higher prices must be charged for printing-ink when required in small-size containers. Printers are therefore urged to save money and render a service to the Government at the same time by having their inks packed in larger containers than usual. On another slip the company urges that inks be ordered early in anticipation of traffic delays.

Douglas Wray, Jr., Gives Life in Service.

It was with deep regret that the news was received of the death of Lieutenant Douglas Wray, Jr., the only son of Douglas Wray, president of the paper company of Chicago bearing his name. Lieutenant Wray died on July 23 at Camp Pike, Arkansas, where he had been stationed for six weeks, and where he had been placed in command of a picked unit of 250 men and was engaged in intensive training preparatory to going across.

Lieutenant Wray, who would have been twenty-five years old on his next

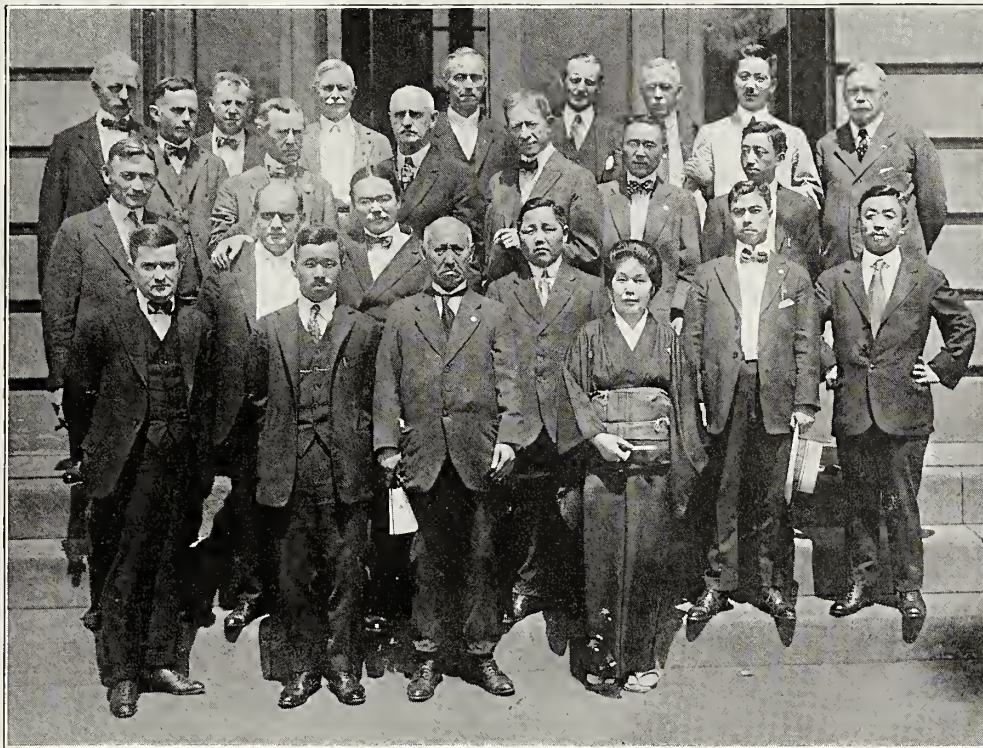
birthday, had been associated with his father in the paper business, acting in the capacity of secretary of the company for the past four years. He entered the service of the country on September 20, 1917, as a private, and was rapidly advanced to sergeant. He was recommended for training at the opening of the Third Reserve Officers' Training Camp at Camp Grant, and his earnest

J. Omori & Co., paper dealers; S. Nakamura, of The Osaka Kappan Printing Office, who was accompanied by Madame Nakamura; and H. Koyama, correspondent of the *Hochi Shinbun*, of Tokyo.

The members of the party manifested extreme interest in our American methods, and while in this country they are collecting samples of work, literature regarding machinery, appliances and

Printing by Occidental processes began in Japan in 1870. Today the industry is large and flourishing and the quality of the work, especially in color-printing by photoengraving, lithography and litho offset, is remarkably good.

In honor of the visitors the Typographical Library and Museum prepared a special exhibition of Japanese printing, ancient and modern. Two of the visitors



Delegation of Master Printers of Japan, Photographed with Officials of the American Type Founders Company.

Photograph taken in front of the main entrance to the American Type Founders Company, at Jersey City, New Jersey.

devotion to duty won for him the commission of lieutenant.

At all times a hard and willing worker, and possessed of a genial disposition, combined with a character that was above reproach, he won a place high in the esteem of all his business associates, all of whom regret his untimely death.

Visit of Japanese Printers to America.

During the past month THE INLAND PRINTER was favored with a visit from the delegation of distinguished master printers of Japan who are in this country studying American methods, machinery and processes of printing. The delegation was headed by Yozo Sawada, proprietor of the *Nippon Printing World*, and was conducted by N. Nakamura, president of the Japanese Manufacturers' Syndicate of Chicago, and with these two gentlemen our visitors consisted of M. Shimaya, the editor of the *Nippon Printing World*; U. Takada, manager of

methods of printing, with the view to holding an extensive exhibition after their return to Japan.

Prior to their visit to our offices these gentlemen, together with Tetsutaro Nakamura, C. Kojima, M. Sakimoto, C. Nishigaki and S. Shima, traveled extensively through the East and while there visited the central plant of the American Type Founders Company in Jersey City, where they were entertained at lunch. We are indebted to Henry L. Bullen, of that company, for the following brief account of their visit to that institution:

These gentlemen are the leaders in the printing industry in Japan. Some of them speak English, and it is significant of Japanese thoroughness that all of them signed their names in the visitor's book in English characters, clearly written. Speeches were made in Japanese and in English, and the visitors exhibited a lively interest in the various processes of manufacturing.

were pleased to find some of their own work in the collection of superior modern Japanese printing. The exhibition included, among many other items, a complete outfit of all the tools used in block-printing, a Chinese-Japanese art of printing antedating Gutenberg at least a thousand years; the first Japanese book printed with engraved movable characters (1605); a file of the first Japanese newspaper (printed from wood blocks, 1865); a portrait and biography of Motogi Nagahisa, who introduced typefounding and printing into Japan in 1870; and a type specimen book of the Johnson Type Foundry, of Philadelphia, in which, in 1860, the members of the first Japanese embassy to the United States signed their names when visiting that typefoundry. In 1872 the second embassy (the first representing the Mikado) visited the typefoundry and signed their names, and in 1908 the imperial director-general of printing, Hatsutaro Koyama, added his signature.

Australia Says "Hats Off to America."

Through the courtesy of the Sigmund Ullman Company, New York city, we have received a copy of a patriotic post-card issued in commemoration of "America Day — July 4, 1918," which was sent by one of that company's customers, William Detmold, Ltd., of Fremantle, Australia. On the address side of the card were the following words: "Australia says 'Hats Off to America,' William Detmold, Ltd., in particular." On the reverse side is a half-tone portrait of our own President Wilson, in a circle in the center, with the American and Australian flags draped on either side. Just inside the circle, at the top, appears the statement, "This is a War to Save the World." Across the top of the card are the words, "America Day — July 4, 1918," while at the bottom appears "America, Australia, United for Victory." All of which is but a further expression of the feeling of our allies for this country, of which we may well be proud.

Judges for Big Contest in Production of Fine Printing Selected.

THE INLAND PRINTER is in receipt of advices from the Paper Makers' Advertising Club to the effect that the judges have been selected who will pass upon the specimens entered in the quarterly contests recently inaugurated by that organization. The following will constitute a permanent committee to issue the certificates of award which will be given those whose work is most meritorious: George G. Adomeit, head of the art department of The Caxton Company, Cleveland, Ohio; Ernest Elmo Calkins, a member of the firm of Calkins & Holden, one of the foremost advertising agencies in the United States, New York city; John Cotton Dana, librarian, Newark, New Jersey; Henry Lewis Johnson, president of The Graphic Arts Company, Boston, Massachusetts; Norman T. A. Munder, master printer, Baltimore, Maryland; Benjamin Sherbow, a noted critic of printing, especially as related to advertising, New York city; and Edward De Witt Taylor, of the well-known firm of Taylor & Taylor, San Francisco, California.

As stated above, the awards will be made quarterly and there is to be no specified number of awards. The number will be regulated solely by the quality of material submitted during each period of three months.

All forms of printing are eligible for a "Certificate of Award" — letter-heads, announcements, circulars, folders, booklets, catalogues, house-organs, or any other piece of printed work. As there are

seven judges, seven copies of each piece of printing must be submitted.

The design of the "Certificate of Award" is in charge of W. A. Dwiggins and will be ready in a short time.

Those who have not received the preliminary announcement of these contests, and are desirous of securing complete information, should write to Fred Webster, secretary of the Paper Makers' Advertising Club, Postoffice Box 2828, Boston, Massachusetts.

Albert J. Robinson, From Australia, Studying American Methods.

The day following the visit of the Japanese master printers to THE INLAND PRINTER offices, which is recorded elsewhere in this issue, we were pleased to receive Albert J. Robinson, factory manager of S. T. Leigh & Co., Ltd., of Sydney, New South Wales. Mr. Robinson is visiting this country for the purpose of studying some of the newer methods of printing, and also to secure whatever information is possible regarding our methods of instruction in the printing-trades.

In his capacity as factory manager of what is probably the largest concern of its kind in that portion of the globe, Mr. Robinson is also the official representative of the master printers on the advisory committee of the Central Technical College, of Sydney, and also on the wages board, or arbitration board, which takes care of all disputes arising between the workmen and the employers.

Other countries are looking to America for inspiration and information, and it is indeed a great pleasure to receive their representatives.

Noted Newspaper Men on Staff of Military Publication.

Ninth Coast News is the name of the monthly publication established by the members of the Ninth Coast Artillery Corps, of New York, in the interest of that organization. The first number was issued early in August. It is edited by William Barrett Cass, formerly night city editor of the *New York Times*, and later telegraph editor of the *New York Herald*, with Travis Hoke, of the *Weekly Underwriter*, of New York, as assistant editor. John Clyde Oswald, of *The American Printer*, is publisher and Raymond Newton Hyde, art director for a number of years of both the *New York World* and the *New York Herald*, and founder of Hyde's *Weekly Art News*, is business manager. Frank W. Nye, advertising manager of *Hearst's Magazine*, is advertising manager and Gene Carr, the cartoonist of the *New York World*, is art editor. All of the above-named men are members of the regiment, and they are ably assisted by a board of

contributing editors representing the different units of the regiment. The first number is well printed and illustrated and is liberally patronized by advertisers.

News Notes From the United Typothetæ of America.

The fourth quarterly meeting of the Executive Council was held at Providence, Rhode Island, the home of President Benjamin P. Moulton, July 15, 16 and 17. Every officer and member of the council attended, including President Benjamin Moulton; A. E. Southworth, of Chicago, first vice-president and chairman Executive Council; Fred W. Gage, of Battle Creek, treasurer; Jos. A. Borden, of Chicago, secretary; and Messrs. Albert W. Finlay, of Boston; E. Lawrence Fell, of Philadelphia; William Green, of New York city; W. E. Craig, of Nashville, and George K. Horn, of Baltimore. Many important matters were up for consideration which have been reported in the August *Typotheta Bulletin*.

Considerable comment has been heard from many sources as to the splendid war-time program which will be presented at the thirty-second annual convention. From all reports coming from the national headquarters, there is every indication that the attendance at this convention will be a large one. This indicates that printers realize the necessity of coming together for the benefit of their business at such a trying time. It is important that every printer who possibly can should attend this convention, for they will surely be greatly benefited.

Word has been sent out by the United Typothetæ of America that the custom of presenting a banner to the local Typothetæ showing the greatest percentage of gain each year is to be discontinued. These banners have heretofore been issued at each convention.

A War Matters Committee was recently appointed, consisting of Albert W. Finlay, of Boston, chairman; Messrs. E. Lawrence Fell, Philadelphia; A. R. Barnes, Chicago; John Clyde Oswald, New York; E. L. Stone, Roanoke, Virginia; A. M. Glossbrenner, Indianapolis, and C. D. Traphagen, Lincoln, Nebraska. This committee will act on all matters affecting the printing industry due to governmental activities at Washington during the war.

Fall classes are already being formed for the purpose of studying the courses in estimating and salesmanship, promoted through the Committee on Education. These courses may also be taken by individuals through correspondence. For full particulars address United Typothetæ of America, 608 South Dearborn street, Chicago, Illinois.

Reports from national headquarters indicate that many local Typothetæ organizations are adopting the Standard price-list as the price-book of their associations. Printers who are not familiar with this list should write for particulars. This book is worthy of consideration by printers, large and small, for it contains a vast amount of information of real value in estimating and selling printing.

Secretary Joseph A. Borden has just completed an extended trip through the Eastern part of the country where numerous cities have been visited and Typothetæ organization activities promoted. Mr. Borden says that printers realize now as never before that their success in these trying times depends on the amount of coöperation they are willing to foster, and that the three-year plan appeals to them as the most practical means of promoting this coöperation.

Many weekly newspaper publishers have become interested in the Standard cost-finding system through the publicity given this subject. In a great many instances this interest has led these printers to the understanding of what the United Typothetæ of America can do for them, resulting in their becoming identified as members of the national organization.

Reports from national headquarters indicate that Typothetæ locals are springing up very rapidly through the country. Secretary-managers have been placed through the national office in ten cities during the past few months. Surely organization in printing circles is on the upward trend.

Regulations Regarding Paper.

The need for conservation of paper, owing to the present and prospective shortage of materials, has brought forth various regulations and recommendations from the Pulp and Paper Section of the War Industries Board, of which Thomas E. Donnelley is chief. Changes will undoubtedly be made in the regulations already issued, and new rulings will be issued as time goes on.

A letter sent by the board to all the paper-mills, under date of July 29, reads as follows:

Various regulations have been issued by the Pulp and Paper Section of the War Industries Board, concerning weights of paper, etc., to take effect August 1, 1918.

On and after August 1, 1918, no paper-mills should make papers above the maximum weights established, except on special permit.

All manufacturers affected by these regulations should immediately notify their customers that on August 1, 1918, any unmade orders still on their books which do not conform to the government ruling should be modified so as to bring them into conformity with such ruling.

For the present, government orders are excepted from the rulings, but manufacturers should report to the Pulp and Paper Section any

such orders which are not in conformity with the rulings.

Among the regulations already issued by the board are the following:

WRITING-PAPER.

First.—That all writing-papers be made to substance numbers.

Second.—That the maximum basis of weight for different grades of paper be as follows:

A—All bond-papers, maximum weight substance No. 20.

NOTE.—It is further recommended that in special cases permits be given for the use of No. 24 for government and legal documents.

B—Flat writings, maximum weight substance No. 24.

NOTE.—It is suggested that a recommendation be made that the No. 24 substance weight be used only for special purposes, and that as far as possible the flat writings be confined to 20 pounds or lighter weight substance.

C—Wedding and note correspondence paper, maximum weight substance No. 28.

D—Ledger-papers, maximum weight substance No. 36.

NOTE.—It is suggested that the ledger-papers be made only in five thicknesses, i. e., 20, 24, 28, 32 and 36 substance weights.

The recommendation was made that 32 and 36 be used only for permanent records in forms for large record-book.

E—Pasted wedding bristols, to be manufactured only in two and three sheets substance No. 28, i. e., 21 by 33, 52 pounds.

Third.—That all grades of paper manufactured be reduced to as few as possible and not more than five grades each of flat writings, bond or ledger paper be manufactured in any one mill.

Fourth.—That colors be reduced, exclusive of white, in any one grade, as follows:

Bond-papers to six; flat writings to six; ledgers to buff; envelope-papers to six; cover-papers to seven; wedding and note papers to five.

Fifth.—That all index bristols be run to substance numbers in three weights—namely, Nos. 52, 68 and 84, the latter being a maximum weight—and that the colors be reduced to three, exclusive of white—namely buff, blue and salmon.

Sixth.—That all shipping-rolls of writing-papers be wrapped instead of cased.

COVER-PAPER.

First.—That the following maximum weight basis be established:

Plain M. F. and S. & S. C., 20 by 25—50; sulphite and novelty covers for general commercial purposes, 20 by 25—65; for special purposes, as distinguished from general commercial purposes, the manufacture of heavier grades will be permitted; coated covers, 20 by 25—80.

Second.—That colors shall be reduced as follows:

Plain M. F. and S. & S. C. reduced to seven colors and white in any one line. Sulphite and novelty colors shall be reduced to seven colors and white in any one line. Coated colors shall be reduced to India and white in any one line.

GLAZED PAPER.

First.—That the basis weights of uncoated paper for glazed papers be restricted to 17, 19 and 24 pounds to a ream of 500 sheets in size 20 by 24.

Second.—That the standard sizes for rolls be confined to 24-inch, 25-inch and 26-inch sizes.

Third.—That the number of colors and shades in glazed paper shall be limited to forty, and that the standard shades shall be selected and adopted by the glazed paper manufacturers.

ENVELOPES.

First.—That all white and colored envelope-papers be manufactured on substance numbers.

Second.—That the maximum weight of envelope grades in commercial sizes below No. 2 rag quality be substance No. 23, i. e., basis 22½ by 30—50.5 pounds to 500 sheets.

Third.—That the maximum weight for the higher grades for stationers' use be fixed at No. 32 substance, i. e., 22½ by 30—58 pounds to 500 sheets.

Fourth.—That colored commercial envelopes in ordinary envelope grades be limited to six colors and white.

Fifth.—That the maximum weight for bond-papers for envelopes be substance No. 20, i. e., 17 by 22—20 pounds to 500 sheets.

Sixth.—That colored bond envelopes be limited to six colors and white of any one grade.

Seventh.—That 40 pounds manila, i. e., basis 22½ by 30—40 pounds to 500 sheets, be eliminated.

Eighth.—That official and commercial size envelopes in sizes up to and including size No. 7, i. e., 3¼ by 6¾, shall be boxed five hundred envelopes in a box.

Ninth.—That drug, pay, coin, in sizes up to and including No. 3 coin, i. e., 2½ by 4¾, shall be boxed not less than one thousand in a box.

Tenth.—That the maximum length of a box for envelopes up to and including substance No. 28 shall be fifteen inches.

BLANK BOOKS.

Following is to be the basis of weights of paper:

Low grade or machine finish, 25 by 38; 30, 35, 40, 45, 50 and 60 pounds maximum.

Medium grade, 17 by 22; 28 pounds substance.

Other economies include use of cotton thread instead of linen thread where practicable; discontinuance of marble and fancy paper for fly-leaves; plain edges substituted for marble or fancy edges, and green edges for gold or metal edges. The coloring of edges to be discontinued on all low-grade or popular-price memorandum-books.

Changes of material in bound blank books include greater use of high-grade Fabri-Hide or Texhide for fleshers, as well as for buffing or cowhide, and Oriental leaf for finishing in place of gold. Fabri-Hide is to be used for the backs and corners on cloth or canvas side books, and paper is to be substituted for leather titles. Smooth sheep skiver on all goods is to be discontinued. Manifold books are to be wrapped instead of boxed; the covers are to be of Fabri-Hide instead of buffing, and the sides of cloth-grained paper instead of cloth.

The present thickness of boards in all blank books is to be reduced approximately twenty per cent, and the manufacturers are urged to reduce the number and adopt a uniform basis of sizes and thickness for memorandum-books of all kinds.

BOOK-PAPERS.

First.—The following maximum basis weights are established:

Machine finish.....25 by 38—50
S. & S. C.....25 by 38—60
English finish.....25 by 38—60
Egg Shell finish.....25 by 38—60
Coated Book.....25 by 38—80

Second.—All papers shall be made to substance weights, namely:

Machine finish.....30-35-40-45-50
S. & S. C.....30-35-40-45-50-60
English finish.....30-35-40-45-50-60
Antique finish.....30-35-40-45-50-60
Coated.....60-70-80

Third.—All orders for a special size, i. e., a size not regularly carried in stock for resale to commercial trade, shall be confined to a substance weight basis and only made when such orders are for ten thousand pounds or more, and for one delivery.

Fourth.—Orders for other than a substance weight may be made when the order is for twenty-five tons or more, for one delivery; provided the special weight to be made shall not exceed the maximum basis weight in the grade specified.

Fifth.—All colors except white, natural or India tint shall be eliminated.

Sixth.—All laid book-papers shall be eliminated.

Denver Notes.

Business in printing circles in Denver is about normal. The printing for candidates running in the primaries is plenti-

accurate and rapid, and the experiment has proved that they are capable of filling the vacancies which have been caused by the war. What is now no longer an

astronomy and economy. Every star a Comet, every Comet a star."

Backing up the map page is an illustration of the press, and on the reverse side of the page left for addressing, the suggestion is made that readers ask themselves why there are so many little stars on the map. The copy is ably written, pertinent and compelling; and it should prove productive of many inquiries.

New Factory for the American Numbering Machine Company.

The rapid growth of the American Numbering Machine Company is well exemplified in its new factory building, which has just been completed.

Starting operations in a small loft ten years ago, with two employees, and at a time of general business depression, the products of this company at once merited such general approval that the organization has expanded rapidly.

The success of the American models is due almost entirely to the one fixed policy of "high-grade machines." No expense has been spared to produce a high grade of mechanism. In design, simplicity of construction has always been adhered to, and the material has always been carefully selected with a view to long-wearing qualities.

Another feature of the company is the testing department, where all machines are thoroughly tried out in a printing-



Women Employees in a Denver Pressroom.

ful. The sensational contest for the Republican nomination between Lawrence C. Phipps and Charles W. Waterman is causing no little stir, and plenty of printer's ink is being used.

A. D. Meyer, of the firm of Alexander & Meyer, will be one of the candidates placed in nomination on the Democratic ticket for the office of state senator. Mr. Meyer is secretary of the Denver Democratic Club, and all his printer friends are hoping that he will receive the nomination, as he is well qualified to fill the position. At present he is serving as a representative in the state body.

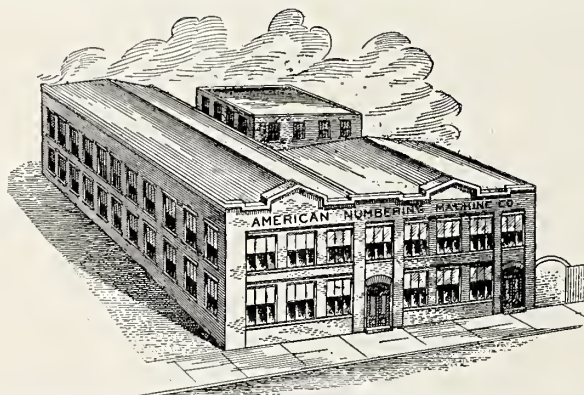
The havoc played by the taking of craftsmen is a matter of serious purport which has had to be combated with a wisdom and prescience which will stand up under investigation from the standpoint of business economy. In the city of Denver, Colorado, the printing-trade has suffered perhaps a little more severely than other industries. In the two leading printing and publishing houses, namely the Brock-Haffner Press Company and the Smith-Brooks Printing Company, each service flag is decorated with nearly thirty stars. Roughly speaking, the percentage of the employees drafted or who have volunteered has been twenty per cent. Other establishments have suffered in like proportion.

General Manager C. M. Welch, of the Brock-Haffner Company, conceived the idea that if the man power was to be taken the only remedy was the substitution of women, and the accompanying photograph shows what he did in his pressroom. Already a bevy of ten members of the fair sex have been employed, and in speaking of the results obtained Mr. Welch says that he is more than satisfied with the achievements of the girls. They are quick to learn and intelligent in their grasp of what is expected of them. Their work has been

experiment in Denver has also been tried in other places, with a goodly amount of success.

Goss Printing Press Company Sends Out Unique Advertising.

THE INLAND PRINTER has received from The Goss Printing Press Company, Chicago, Illinois, a mailing-card which was recently sent out to all the owners of small newspapers in the United States. The piece was issued to develop inquiries



New Factory of American Numbering Machine Company.

concerning that company's flat-bed perfecting press, the Comet, which was designed to supply the small daily or the large weekly papers with a fast press at a reasonable figure. The card is unique, especially in view of the fact that on one of the four pages a map of the United States is printed, on which, before the half-tone was made, stars were pasted over the places where Comet presses are in service. Needless to say the map is pretty well pasted up with stars, as the sales of Comet presses have reached large proportions in recent years. Below and at the side of the map the following pertinent words appear: "A lesson in

press, and they go through three inspections before leaving factory. This is done to eliminate defective parts.

The new building provides room for one hundred and fifty employees, and makes possible an output of from four to five hundred machines per week. The building has windows on all sides, affording ample light for the making of such small parts as are required in the construction of numbering-machines. The nickel-plating and polishing department is housed in a separate building, away from the main plant, so that no fumes or grinding dust come in contact with any of the finished parts.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 61.

SEPTEMBER, 1918.

No. 6

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing-trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; Chicago Trade Press Association; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Advertising Association of Chicago.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BOOKS.

"BEST BOOK written by a mechanic since Henry George's 'Progress and Poverty'" is the distinction accorded Samuel Murray's "Seven Legs Across the Seas" by the Baltimore *Evening Sun*; deals with features and condition of peoples on five continents—Europe, South America, Africa, Australia and Asia; written as entertainingly as you would relate similar incidents; 73,689-mile journey; 434 pages, 24 pictures, 3-page map; \$2.50 in bookstores, but at a special price (prepaid) to printers only, \$2. Order from publishers, MOFFAT, YARD & CO., 116-120 West 32d st., New York city.

FOR SALE—A collection of 36 volumes of THE INLAND PRINTER, bound, dating back 18 years; price reasonable. S 678.

BUSINESS OPPORTUNITIES.

FOR SALE—Printing-plant; inventory over \$100,000, doing business of \$150,000 annually; has made profit of \$25,000 annually for past five years; 80 per cent of business contract work; all machinery strictly modern and in A-1 condition; 6 cylinder presses, 4 linotypes and monotype; will sell for \$60,000 and will take a good part of purchase price in printing, as owner publishes monthly publication and also has large amount of specialty work to be done; located in up-to-date, healthy, growing city of 200,000. S 675.

FOR SALE—Large, completely equipped and furnished one-man office; complete Golding presses, Diamond cutter, Latham stitcher, Portland punch, perforator, all individual motors; established, no soliciting or collecting; \$3,500; Southern California city, 45,000; best climate and people on earth. S 710.

FOR SALE—Job-printing plant in manufacturing city, Middle West; established 20 years; cylinder, 4 jobbers, stitcher, all run by individual motors; latest type and plenty of it; finely equipped running business; long lease on building; no indebtedness; splendid opportunity. S 707.

FOR SALE—Account of the new draft, printing and stationery business; capital \$60,000, with no indebtedness; dividends have averaged over 16% since incorporating in 1910; will sell at par and will accept Liberty bonds or on deferred payments well secured. S 716.

FOR SALE—A \$70,000 printing-plant in one of the largest cities of the Middle West; made \$20,000 last year without solicitors; owner must quit on account of ill health; \$40,000—\$20,000 cash, balance to suit; a splendid opportunity for a couple of good men. S 696.

FOR SALE—On account of going into the mining business, will sell at a sacrifice best paying job-printing office in best town in the Southwest; linotype, 3 jobbers, rubber-stamp outfit; have all the work we can do; cash or terms. S 700.

WANTED—One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALES BOOK CO., Chicago.

FOR SALE—An up-to-date weekly paper and printing-establishment; well equipped in every detail; town 5,000 population in New Hampshire; reason for selling—owner in the service. S 705.

FOR SALE IN LOS ANGELES, one-half interest in three platen-press shop; established 10 years, well known, has good reputation, no debts; buyer should be good pressman or salesman. S 712.

JOB-PLANT FOR SALE—3 Gordons, cutter, new types; first-class condition; doing good business; a bargain—owner going to war. R. RICHARDSON, 101 N. High st., Columbus, Ohio.

FOR SALE—Good, live job-printing plant in Indiana county-seat of 20,000; price \$3,500. S 658.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; circular and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE—Five-wheel American Model 30, Force Model C-51, three-wheel American Model 32, six-wheel Force hand-set, two-wheel Force Model C 57, all typographical numbering-machines. S 660.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT

Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only \$4.80.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

FOR SALE—One Scott No. 3 offset press, size of sheet 34 by 46, size of work 33 by 45, three sets of rollers equipped with U. P. M. feeder, practically new; one Parks lithographic transfer press, size of bed 44 by 68; size of sheet 40 by 60, practically new; one Parks double medium-gear lithographic press, size of bed 29 by 44, also equipped with gelatin attachment; three lithographic presses, direct drive, size of bed 24 by 23, also equipped with gelatin attachment; one Multiplex display fixture, No. 1, 25 leaves 4 by 7 feet, giving 1,400 square feet display area, with electric light attachment. GUBELMAN PUBLISHING CO., 2 Garden st., Newark, N. J.

FOR SALE—One Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour; machine in perfect condition, has never been used; possession at once. Also one Kidder 30 by 30 inch rotary press, printing two colors on the face and one color on the reverse side of the web, for electrotpe plates. GIBBS-BROWER CO., 261 Broadway, New York city.

CHANDLER & PRICE NEW SERIES PRINTING-PRESS, 14½ BY 22; COMPLETE WITH FOUNTAIN DISTRIBUTOR, ROLLERS, MOTOR AND STARTER. THE GLIDDEN COMPANY, CLEVELAND, OHIO.

MIEHLE PRESSES—Owing to change in equipment, will dispose of one No. 5/0 Special, 46 by 68, with Dexter automatic pile feeder; one No. 4/0, 46 by 62, with Cross continuous automatic feeder; each equipped with individual motor; presses may be seen in daily operation. Write today. J. W. CLEMENT CO., Buffalo, N. Y.

FOR SALE—29 by 43 four-roller Optimus, \$700; 10 by 15 C. & P. Gordon, \$100; 13 by 19 Colt's, \$150; old Sanborn 34-inch power cutter, \$65; f.o.b. Grand Rapids, Michigan; terms cash; may be seen in daily operation in our plant. POWERS-TYSON PRINTING CO.

FOR SALE—One secondhand Harris automatic press, S-1, 15 by 18, sheet feed, single color, with envelope feed; in excellent condition; will sell for \$700. PRINTING DEPARTMENT, P. O. BOX 1, Essex St. Station, Boston, Mass.

FOR SALE—One Model 1 Mergenthaler linotype machine, in fine running condition, suitable for book or newspaper, catalogue or similar work; bargain if sold at once. MINTER-MOORE PRINTING CO., Norfolk, Va.

FOR SALE—Multicolor press, large assortment of type and complete working equipment; nearly new; must sell quickly; best offer takes it. C. H. SMITH, 618 Hinman av., Evanston, Ill.

BOOKBINDERS' MACHINERY—Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE—Miehle No. 2 and Premier Whitlock same size; these presses are in first-class condition and ready for shipment. INDIANA FARMER'S GUIDE, Huntington, Ind.

FOR SALE—Two King sheet-feeders, one new and one used very little; price reasonable. For particulars, write NIELSEN MAILING MACHINE COMPANY, Fitchburg, Mass.

COMPLETE OUTFIT, whole or in part; pony Miehle, 65-inch Miehle, Miller saw-trimmer, new series C. & P. Send for lists. WANNER MACHINERY CO., Chicago, Ill.

FOR SALE—Two Miehles: One 53 and one 41 inch, and a lot of other good material, including display and wood type, stones, chases, etc. BOX 362, Muncie, Ind.

LINOTYPES—Three Model 1 machines, with complete equipment of molds, magazines and matrices. NEW HAVEN UNION CO., New Haven, Conn.

LINOTYPE—Model No. 1, Serial No. 8011, with one magazine, liners, ejector-blades, font of matrices. TRIBUNE PRINTING CO., Charleston, W. Va.

LINOTYPE—Model 5 (rebuilt from Model 3), No. 7286; molds, matrices, liners and blades. SUNSET PUBLISHING HOUSE, San Francisco, Cal.

FOR SALE—Harris automatic press, size 15 by 18, with sheet, card and envelope feed. RICHARD PRESTON, 49A Purchase st., Boston, Mass.

FOR SALE—Paper-cutter, 17-inch, Advance hand-lever; nearly new; best offer takes it. C. H. SMITH, 618 Hinman av., Evanston, Ill.

LINOTYPE—Model 2, Serial No. 706; 1 motor, 1 magazine, 8 fonts of matrices. ARYAN THEOSOPHICAL PRESS, Point Loma, Cal.

42-INCH ROTARY CUTTER for sale, with 12-roll stand; three speeds. Write SAMUEL JONES & CO., McClellan st., Newark, N. J.

LINOTYPE—Model 1, Serial No. 6605; 1 magazine, 1 mold and 1 font of matrices. METROPOLITAN PRESS, Seattle, Wash.

FOR SALE—15 by 30 Kidder press, two-color, in fine condition; 44-inch Twentieth Century Seybold cutter. S 711.

FOR SALE—Lot of engraving, transfer and press stones. GREELEY PRINTER, St. Louis, Mo.

HELP WANTED.

Bindery.

WANTED—Bookbinder or ruler, also job-printer; state age, experience and wages expected; will refund half car-fare. A. J. LAUX & CO., Lockport, N. Y.

WANTED—Man to run cutting-machine, with some experience with Dexter folder; good, steady position. BOX 152, Middletown, Ohio.

Composing-Room.

JOB-COMPOSITOR WANTED—One who can do ordinary job-printing, such as commercial work, nothing larger than 12 by 18, including by-laws, booklets, folders; in a western Pennsylvania town of 50,000 inhabitants; wages \$25 per week to start; union office; to the right party who is sober and ambitious an opportunity will be given to acquire a half-interest in a good, established business which can be greatly developed with very little effort; present owner desires to eventually retire from the business and will dispose of the other half in the course of time when it is seen it can be left in proper hands; write, stating age, and give references. S 704.

WANTED—High-class linotype operator who is also hand compositor and capable as foreman of small high-class composing-room; want man who wishes to live in live Southern city for permanent position; good salary, 48 hours, non-union. QUEEN CITY PRINTING CO., Charlotte, N. C.

WANTED—Job-printer better than the average, who can set neat, tasty jobs, and understands paging small book and magazine work, and can lock up forms for the press; non-union plant in medium-size Middle West city with exceptional living conditions. S 706.

LINOTYPE OPERATOR WANTED, one who can set a clean proof and eventually become a partner in a first-class composition plant. LINOTYPE, 8 Lord st., Buffalo, N. Y.

WANTED—About September 1, job-compositor with some knowledge of make-up, imposition and lock-up; permanent place and good wages. R. W. HAYES, Hillsdale, Mich.

WANTED—First-class ad-compositor; none but hustler need apply; good wages, steady work, open shop. Apply to ALTOONA MIRROR, Altoona, Pa.

JOB-PRINTER WANTED—Must be good on composition and platen presses; small shop, good wages. COMMERCIAL PRINTING CO., Clearfield, Pa.

WANTED—Job compositor; good steady position; union office. BOX 152, Middletown, Ohio.

Managers and Superintendents.

FOREMAN, capable of taking charge of medium-size printing-plant in New York; must have knowledge of good typography and be member of No. 6; only those having held similar positions will be considered; the right man will be given the privilege of securing an interest in the business; all replies treated confidentially; state age and salary. S 708.

Pressroom.

WANTED—Experienced pressmen, capable of making up ordinary forms; men with Kidder press experience preferred; steady employment, good wages. MCCOURT LABEL CABINET CO., Bradford, Pa.

WANTED—Pressman who can operate American Autopress; non-union; 8 hours per day. S 549.

Salesmen.

WANTED—Printing and engraving salesman, one who can create, get the business, and is able to give service to the customer; art, engraving and printing departments to back you up; salary commensurate with your ability; permanent position. BRIDGNS, LIMITED, Toronto, Canada.

INSTRUCTION.

LINOTYPE INSTRUCTION—17 Mergenthalers; evenings, \$5 weekly; day course (special), 9 hours daily, 7 weeks, \$80; three months' course, \$150; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice; keyboards free; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-137 East 16th st., New York city.

SITUATIONS WANTED.

Artist.

SITUATION WANTED by high-class newspaper and commercial artist, not in draft; 16 years' experience in illustration, cartooning, layouts and color-pages; handle any medium; lithographers, advertising agencies, engravers or newspaper publishers answer. PAUL F. BERDANIER, 6023 Maple av., St. Louis, Mo.

Bindery.

ALL-ROUND BOOKBINDER, edition and pamphlet, experienced on all machinery; held foreman position 15 years; 44 years of age; would like to make a change. S 699.

PROCESS WORK

—and
Electrotyping

The Journal for all up-to-date Process Workers Published by A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E. C.

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72, Post-free. Specimen Copy, Post-free, \$0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

BINDERY FOREMAN, competent in all branches, first-class mechanic, good executive ability, wants position to take charge of a bindery. S 686.

BINDERY FOREMAN, now employed, seeks change; experience in all branches of binding; good, steady worker; age 35 years. S 703.

Composing-Room.

UNION COMPOSITOR, with thorough knowledge of all branches of printing-trade, desires position as superintendent or foreman of medium-size plant doing good work; am now superintendent of complete service house; good estimator; can handle work quickly and economically; can come immediately; can also bring foreman of pressroom. S 702.

THE OWNER of four linotype machines, now located in the composing-room of one of the large printers of the country, is desirous of making a new connection with some progressive printer or publisher; can furnish the best of references as to quality of output and personal character. S 714.

POSITION WANTED by printer having over five years' experience on country newspaper and six months on city daily; for past two months have been taking a course in linotype at University of Kansas; can set over a galley an hour. S 713.

FIRST-CLASS book and job compositor wants steady position in modern shop or as foreman of small plant; a hustler and competent craftsman, 33 years old, married and union. S 709.

COMPOSITOR with imagination, accustomed to dignified and pleasing type display, seeks connection with a printery in the Middle Atlantic States. FIEDLER, Raspeburg, Md.

Managers and Superintendents.

SITUATION WANTED — Printing superintendent, experienced in the management of large establishments, practical in the production of cylinder and rotary presswork, experienced and qualified to manage composing-room, pressroom, also edition and pamphlet bindery; my specialty is the handling of high-class color-printing; can sell, plan and estimate; capable executive; can furnish highest class references; engaged at present, but will consider making change. S 717.

MANAGER-SUPERINTENDENT seeks change; 20 years' executive experience in job-plants doing high-grade work; close buyer and estimator; layout; medium-size plant in northern New England or New York State preferred. F. M. WARREN, 189 Hamilton st., Cambridge A, Mass.

HIGH-GRADE SUPERINTENDENT and plant organizer, who is also an expert cost-system man and estimator, wants a position with firm doing high-class printing; capable of managing the largest size plant; best references as to character and ability. S 669.

Pressroom.

PRESSROOM FOREMAN, thoroughly competent cylinder, rotary and web pressman, one who can produce quality and quantity, and who is sober, reliable and industrious, desires steady position anywhere as foreman or working foreman; age 34; best references; will not consider any offer under \$35 a week. S 690.

CYLINDER AND PLATEN PRESSMAN, thoroughly experienced and competent on good grade of work, wishes steady position in modern plant in Middle West having nice line of work; married man. S 521.

SITUATION WANTED — First-class cylinder and platen pressman, cut and color man; employed; 30 years' experience; wages \$35; knowledge of estimate and plain bindery work. S 715.

WANTED — Position as pressroom foreman or superintendent of small shop desiring nice work; Southwest, Texas or Oklahoma preferred. S 681.

SITUATION WANTED as pressroom foreman; have had experience in all classes of work; can furnish references. S 627.

WANTED TO PURCHASE.

WANTED — Secondhand Kidder or New Era roll-feed, bed and platen presses, of any size or type, with or without special attachments. GIBBS-BROWER CO., 261 Broadway, New York city.

WANTED — Autopress, Kelly press or Miller-feed Gordon; state age, condition fully, and best price. BOX 202, Beaver Dam, Ky.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write today for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Advertising for Printers.

BLOTTERS, Folders, Mail-Cards, Booklets, House-Organ — We furnish two-color cuts and copy monthly; you do the printing and own the cuts for your town; small cost, profitable returns. Write for samples and prices. ARMSTRONG ADVERTISING SERVICE, Des Moines, Iowa.

Brass Type Founders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1918; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L. — See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

NATIONAL STEEL & COPPERPLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron bldg., New York city; 1101 Locust st., St. Louis, Mo.; 12 East Second st., Cincinnati, Ohio; 526 New Call bldg., San Francisco, Cal.

THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmont av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

Counting-Machines.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Electrotypers' and Stereotypers' Machinery.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for \$1, postpaid. **THE INLAND PRINTER COMPANY**, Chicago.

Embossing Dies and Stamping Dies.

CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin Mass. Our Hot Embosser facilitates embossing on any job-press; prices, \$40 to \$90.

Ink-Fountain.

THE NEW CENTURY ink-fountain, for sale by all dealers in type and printers' supplies. **WAGNER MFG. CO.**, Scranton, Pa.

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering-Machines.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown and Carver and Ontario.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Perforators.

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating-machines of all kinds, styles and sizes.

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPERPLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron bldg., New York city; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio; 526 New Call bldg., San Francisco, Cal.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Printers' Rollers and Roller-Composition.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio.

Printers' Supplies.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

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AMERICAN TYPE FOUNDERS CO. — See Typefounders.

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F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching-machines for round, open or special shaped holes.

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GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

Roughing-Machines.

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A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also easy engraving method costing only \$3 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard. ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job-press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHR, 240 E. 33d st., New York.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 175 McDermot av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

LET US estimate on your type requirements. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

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F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch, inclusive. Flat only, 1 to 2 inches.

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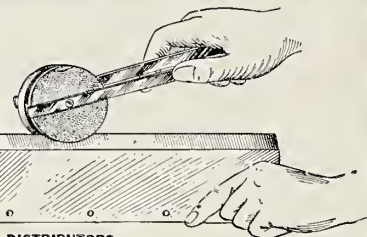
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for the MONOTYPE MACHINE

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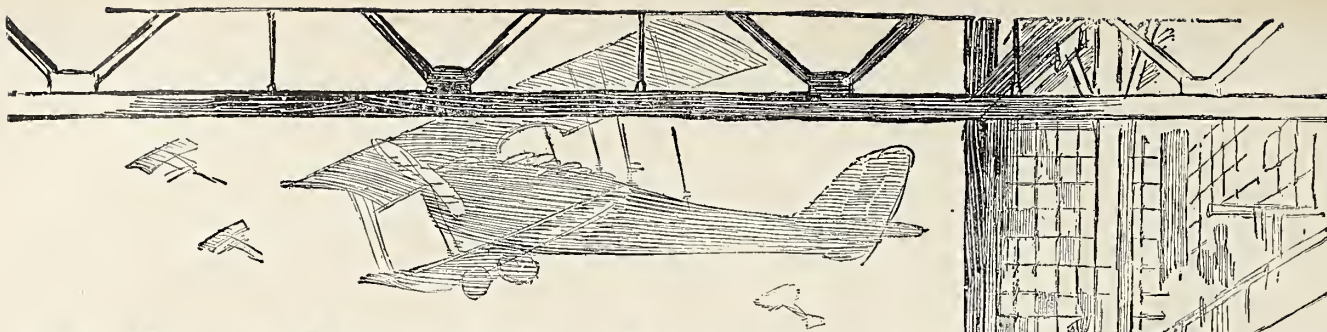
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S. D. WARREN COMPANY, 200 Devonshire Street, Boston, Mass.

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The Right Men in the Right Jobs Will Win the War

THE true American wants to work where he will help win the war. He wants to fit in. America needs the Right Men in the Right Jobs. Only when this comes about can maximum production be obtained to support our armies at the front.

The needs of all war industries can be anticipated and met by the Government if employers and laborers will avail themselves solely of the nation-wide machinery which is at hand. The length of the War depends directly on our Country's ability to supply all War Industry with the best workers the country can produce the moment they are needed.

The U. S. Employment Service is the official bureau of the Federal Government in charge of the distribution of labor. The President has declared that it is the official agency for recruiting and distributing unskilled labor for war work.

It has over 500 branches throughout the nation, and 20,000 U. S. Public Ser-

vice Reserve enrollment agents. Ask the local post office or newspaper for name and address of the nearest representative, or write to the U. S. Employment Service, Washington, D. C.

PRESIDENT'S STATEMENT

"Industry plays an essential and honorable role in this great struggle as do our military armaments. We all recognize the truth of this, but we must also see its necessary implications—namely, that industry, doing a vital task for the nation, must receive the support and assistance of the nation."

"Therefore, I solemnly urge all employers engaged in war work to refrain after August 1st, 1918, from recruiting unskilled labor in any manner except through this central agency (the U. S. Employment Service). I urge labor to respond as loyally as heretofore to any call issued by this agency for voluntary enlistment in essential industry. And I ask them both alike to remember that no sacrifice will have been in vain, if we are able to prove beyond all question that the highest and best form of efficiency is the spontaneous co-operation of a free people."

WOODROW WILSON.

Those employers in war work who seek to get labor through their own or private recruiting agencies are interfering with the Government's machinery and preferring their interests to those of the nation. Only through strict compliance with the Government's program can the constant, restless shifting of labor from one war job to another, with the consequent diminution in production and efficiency, be prevented.

Above all, the Government urges every man engaged in war work to stick to his job until the Government recommends that he change. Any man not engaged in war work should put himself at the disposal of the nation by registering with the Public Service Reserve. This is a tremendously important duty! The war worker ranks with the fighter in the trenches. He will help beat the Hun.

United States
Employment Service
U.S. Dept. of Labor W.B. Wilson Secy



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